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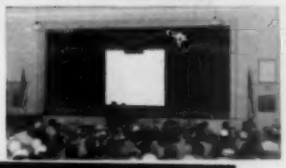

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the EDITOR'S notebook

WE WERE GLAD to make our columns available to Walter Bell, president-elect, who elsewhere on these pages expresses gratitude to his DAVI supporters.

• • •

DAVI's new book, *Graphic Communication and the Crisis in Education*, is catching on rapidly; 196 copies have been purchased by WCOTP for distribution in foreign countries; Eastman Kodak has ordered 3500 copies, and the Television Committee of the American Council on Education, 100 copies. Charlie Hoban has promised a review of *Crisis* for our April issue, which we predict will bring a new upsurge in sales. We don't have to wait for Charlie, though, to tell us that this is good "convention readiness" material; and if you haven't already done so, we think you should dip into it before the April meeting. We also recommend it as a rich source for AV majors and others looking for research topics. (The price, incidentally, is $1.25, and $2 clothbound.)

• • •

Horace Hartsell was in from Michigan State University about a month ago, meeting with Dr. Eaves of the Department of Elementary School Principals. DAVI is co-sponsoring a 1½-day sectional meeting on AV at the Principals' convention in Philadelphia later this month. Horace is co-chairman for the audio-visual discussion groups with William S. Chiverton, principal of the Cedar Road School, Abington. Mr. Chiverton, you may recall, was recently elected president of PENNAVID (which automatically puts him on your Board of Directors).

While in the office Horace discussed the final draft of *A Study of County-Cooperative Audio-Visual Programs in the United States*, the manuscript he and Henry McCarty prepared for the DAVI County-Cooperative Audio Visual Programs Committee. (We are hoping that this publication, *The Television Seminar Report*, and the third revision of *Number 1, Classrooms* will all be ready for display at the April Convention.)

• • •

President deKieffer writes us that he has appointed William Gnaedinger, Ralph Hall, Mendel Sherman, Walter Bell, and Clyde Miller to work with Lee Cochran in planning the Fourth Lake Okoboji Audio-Visual Leadership Conference, which will be held August 23-27 this year.

• • •

Several DAVI members have inquired about Bill HR7125 and its effect on public schools. We learn from the NEA Legislative Division that schools will be exempt from the ten-percent tax on tape recorders, as they are already exempt from other excise tax, if HR7125 becomes law.

The King-Jenkins Bill continues to need your support. This is the measure we reported on in January which would permit teachers a Federal tax deduction up to $600 for books, equipment, and travel expenses.

• • •

Have you seen *A Million or More by '64*, the NEA filmstrip explaining the Expanded Program? Since we in the national office wear two hats—one of them as staff of the NEA's Division of Audio-Visual Instructional Services—we cooperated in the production of this strip. For that reason, and because we consider this filmstrip one of the most effective ways to show the benefits of NEA membership, we would like to plug for screenings to general teachers' meetings and audio-visual groups. Copies are available on free loan basis from all state associations and the NEA Membership Division.

• • •

K. C. Rugg has sent out an SOS for names of schools, principals, or AV directors who have adequate budgets and good audio-visual programs. (Our guess is that the former will be the harder to find.) "Casey" wants the information for a new AVCOPI manual, tentatively entitled, "Budgeting for Your Audio-Visual Program." You can write him at Indiana University, Bloomington.

• • •

This will be good news. Seerley Reid has announced that the 1957-58 listing of AV personnel in state departments of education and large city systems is now available free from the U. S. Office of Education.—A.L.H.

Acknowledgement

I would like to thank DAVI members for expressing their confidence in my ability to serve as president-elect. I pledge to our new president, Charles Schuller, to the Board of Directors, and to our entire membership my best efforts to move education forward with audio-visual instruction. I also pledge full support to Ann Hyer, our executive secretary, and her staff, in carrying out the objectives of DAVI.

I am grateful to the Georgia Audio-Visual Education affiliate and to other affiliates who placed my name in nomination. I want especially to thank G. E. Oliver of the University of Georgia and Garland Bagley of the Georgia State Department of Education for all the work they did in the interest of my candidacy.

It is not practical for me to try to answer all the letters from individuals and organizations supporting my candidacy, so to all of you who wrote, may I offer this statement as a "thank you" note. I am indeed grateful for these expressions of support.

—WALTER S. BELL

Atlanta, Georgia

About the Authors

Irvine H. Millgate, formerly director of AV education for the Boy Scouts of America, is president of Impco, Inc., of Milford, New Jersey, a firm of educational consultants specializing in communications.

Henry C. Ruark, Jr., had accumulated a backlog of newspaper experience in New England before he went West after the war to continue his studies at Oregon College of Education. There he got into audio-visual work, setting up the AV center, and later teaching at Oregon State College. He was on the AV staff at Indiana University before joining NAVA as director of information.

Adult education, leadership training, community organization, and program development—all of it shot

"Woman of Achievement"

DAVI's Elizabeth Golterman was among ten St. Louis women awarded silver trophies by the St. Louis Globe Democrat *in recognition of their achievements for the St. Louis community during 1958. Director of the audio-visual division, St. Louis County schools, Miss Golterman was named outstanding woman in education. The newspaper's account of the citation describes her well-stocked AV center and her many contributions to the teaching of St. Louis children. AVI congratulates Miss Golterman on her personal achievement, at the same time noting that the award was a boost to the whole audio-visual field. Photo, courtesy* Globe Democrat.

through with AV—has been the career of **Raymond C. Lewis,** now executive director of Allied Youth, Inc. From 1948 to 1955 he was adult education consultant to the American Cancer Society.

Thomas E. McQuay began teaching in Barberton, Ohio, in 1947; has been audio-visual director since 1952. An active member of AVDO (Audio-Visual Directors of Ohio) he served on their handbook committee in 1956-57. He has an M.A. from the University of Akron.

Clarence O. Bergeson is assistant professor of education and director of audio-visual services at the University of Maine. In 1952, 54, and 56 he traveled to and from Europe as an orientation staff member on board ship for the Council on Student Travel. His article on page 80 stems from those experiences.

Dean of the school of public relations and communications, Boston University, **Melvin Brodshaug** was in charge of research and, later, product development for Encyclopaedia Britannica Films during 1945-53. He has produced motion picture series in both the physical and social sciences, in education, medicine, business, industry, and agriculture. His career began as principal and superintendent in North Dakota, his native state.

Next Month

We think it's time for AVI to review some of the many teaching experiments and curriculum studies (underway and in planning stages) which attest the fact that all is not "down hill" in American education. While it is not our intention to inject the audio-visual role forcibly into this April issue, the implications for the field are widespread, Studies reported on will be in the areas of mathematics, physical sciences, utilization of staff, exceptional children, ETV, and higher education. College instructors will like this issue for their summer-school courses.

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convention audio visuals

is your frame of Reference

PICTURED IN MY MIND is a large group of people assembled for a three-day conference. They are in a general session where the chairman is presenting a report to prepare the audience for the remaining days of discussion. The report will inform members what the organization has been doing for the past year and will indicate what is expected for the next year.

If you picture the report I have in mind, you will see a large group of people from widely differing backgrounds and scattered geography. Projection equipment will be on hand, and a chairman ready to bring the meeting to order.

How does one effectively visualize a report in such circumstances?

Most of us at one time or another have been a part of an audience. We have felt a variety of reactions to the way certain reports were presented. These reports may have been in the form of a motion picture, filmstrip, drawings, turn-back chart, or some other medium. We still had our own particular reaction to the content; the chairman and program committee had their personal points of view about what they hoped to accomplish in the three days before them. They had their responsibilities to their superiors for maintaining standards and improving practices. These were the factors that hung in the balance at that instant when all eyes and ears were turned to "the report."

What happens in that expensive moment when hundreds of hours of preparation, and thousands of hours of time in travel, thought, and personal preparation come into focus? In your experience as part of an audience, what was the first sound you heard, the first thing you saw when that moment arrived? How did you react?

At that instant, you became conditioned one way or another toward the content of the report. The effectiveness of the "frame of reference" created by the chairman was to influence your reaction to the entire report and the discussions to follow.

That then, is the problem. How do you visualize reports to large audiences so that the proper frame of reference will be established?

How People React

For a second, let us consider how people react who are put in the same frame of reference. Fifty-two inches of snow on the streets transforms the City of New York into a million small communities of neighbors helping neighbors, of people smiling and being their natural selves with perfect strangers. A two-year-old baby toddling along the sidewalk with the mother anxiously following will bring smiles to the faces of all human beings. A puppy or kitten romping and playing with its tail has the same effect.

I have been impressed by these moments when people find themselves in a common frame of reference. They seem to communicate quickly and easily when they are convinced that others are thinking about the same thing they are. They appear to respond more readily to the stimulation of new understanding and new knowledge.

Whenever a human being is placed in a new situation, some of his energy is siphoned off into anxiety. We have seen how an educator, chairman, or discussion leader has partly overcome this awkward moment with a funny story, a song or two, or some other performance that will bring minds together in a common frame of reference.

The need for this frame of reference has been overlooked by many of us in the audio-visual field. For it is possible to create an audio or visual frame of reference that will constantly remind the audience of a basic purpose or value.

An example from the experience of the National Council of the Boy Scouts of America might be helpful here. At one of their annual meetings in the Midwest where volunteers and professionals had assembled from all over the United States, a report was

showing?

Irvine H. Millgate

IN THIS ISSUE—Mr. Millgate and Mr. Lewis (page 72) offer interesting insights into AV for adult groups, Mr. Millgate in the challenging prospect of visualizing a frame of reference, and Mr. Lewis in his emphasis on the showmanship of the individual. Henry Ruark is concerned on page 70 with the technical angle of showmanship in his minute treatment of what goes on behind scenes to get a smooth production. As impetus for pre-Convention thinking Dean Brodshaug on page 75 puts the whole question of communication theory under scrutiny; and on pages 76-77 your convention coordinator gives a detailed outline of convention events as they shaped up in mid-February. Don't overlook the convention "types" on pages 92-93—they'll speed up your self-evaluation as convention-goer.

scheduled to give the audience some indication of how the organization had fared the preceding year and to reveal plans for the coming year. The visual frame of reference was established in this manner: Two 2000-watt projectors were placed in the rear of the hall, projecting a map of the United States on a screen 90 feet long and 18 feet high. The visual content for these two 2000-watt projectors from the front of the screen was limited to what can be called "frame-of-reference material."

Two remote-controlled 35mm projectors were located behind the large screen. The content of these two rear projectors was limited to facts, figures, and information. When speaking about the problems of transportation, the frame-of-reference scene contained a variety of means of transportation as it crossed the United States. Strategically located within this visual was a black screen area through which the rear projectors could operate.

Hence, the audience was constantly looking at technical data and information, but they looked at it through a frame of reference with an intensely personal meaning—the image of the United States. This same technique was used on a simpler scale in projecting visual material for a group of accountants. Here a model of an accountant's ledger was fashioned so that a rear projection screen formed its center pages. The technical data was presented through rear projection, the frame of reference in this case being a visual readily acceptable to an audience of accountants.

Another interesting experiment is the use of three projectors operating simultaneously. This technique is not at all new. I have spoken with people who have used it as long ago as 1920. However, these same people were intrigued by the idea that a central projector can be used to set up a frame of reference which points either to the left or right side of the screen, depending on the point of view from which the information is taken.

I can remember another simple visual presentation in which the frame of reference was established by tying a sashcord in such a fashion as to represent the outline of a classroom. A teacher with her imaginary pupils —the audience—was about to begin a lesson in arithmetic. The entire unit was set up on the stage. In place of a blackboard there was a rear projection screen behind which were placed both an opaque and a 35mm projector. The stage was semi-dark, the white sashcord reflecting enough light to give the dimensions to the classroom in a most effective way. At all times the audience was kept in a frame of reference which fostered understanding of the teacher's problems.

It is also possible to create an audio frame of reference. This was accomplished successfully with a group of nurses by using a tape recorder to pipe in the sound effects of a busy hospital ward throughout a presentation.

Probably one of the simplest "frame of reference" demonstrations which I have put to use is the telephone. During a 25-minute slide presentation, the meeting chairman made all of his comments through a telephone. Although his voice was picked up and carried over a second microphone, the fact that the narration was presented as though he were speaking to a friend set up a frame of reference in which the audience was able to understand better why he emphasized certain points.

• • •

The frame of reference has an added value. It conceptualizes the presentation itself. Somehow, content takes on new meaning; it becomes more personal; it tends to be less "preachy," and certainly from the audience point of view, much more interesting.

At your next conference, when you are responsible for making a visual report, ask yourself: "Is my frame of reference showing?"

convention audio visuals

PLANNING, PROGRAMMING & PRESENTATION

by Henry C. Ruark, Jr.

CONVENTION AUDIO-VISUALS serve the same purpose as AV in the classroom or at any other level—that of clarifying communication. However, as audio-visual specialists we have added responsibility to use our tools and techniques with skill, both to improve our own communication and to demonstrate this improvement.

The difficulty comes in providing the wide variety of equipment and materials needed, at the right time and place, and with that touch of professional skill and showmanship which defines an expert presentation.

Thus the problem is basically an advanced case of the same AV logistics with which audio-visualists deal daily, and the same basic approaches apply. We can learn much however from specific experiences, despite the fact that a good deal of convention audio-visual experience seems to be negative.

A major speaker is ready at the rostrum—but where are his slide magazines? Not at the projection station.

Meeting Room C holds an eager audience—and also a brand new overhead projector with smoke streaming from its "insides." (Oh yes, some hotels still operate on direct current.)

A section meeting fidgets while waiting for a serious film. When the titles hit the screen, what do they see? A wake-up cartoon.

What happened? Or, rather, what didn't happen. Each instance above illustrates a failure somewhere along the line in *planning*, *programming*, or *presentation*.

Planning for convention audio-visuals must start with the earliest convention thinking and should be tied into all of the convention programming. It should include two major points: What needs to happen AV-wise? When does it need to be on tap?

The earliest audio-visual planning should involve the chief convention officials and the section chairmen. The second step, immediately after general program planning, should be consideration by section chairmen and their program participants of what materials are needed, and early action to get these materials into production.

Advance program notes from section chairmen, including accurate and complete audio-visual needs, are a minimum requirement. They form the essential materials for the audio-visual coordinator of the convention. (The coordinator should be appointed early enough to sit in on the planning phase and to insure the contacts and followups which are the only way to pry loose the information and cooperation he must have.)

From this information the AV coordinator can begin the programming phase, determining what equipment is needed, when, and for how long. He can also figure out his staffing needs. Presentation hinges, as always, on good people to do a showmanlike job, on time and on cue. Finally he faces up to the key problem of finding a source or sources for the needed equipment and personnel.

PROGRAMMING also involves the major questions of how to meet the audio-visual needs discovered in planning, and who is going to be responsible for each phase of the operation. At this point it is very helpful to set up a schedule plot or chart of the entire convention, showing the audio-visual equipment, materials and personnel needed, when they will be needed, and the location of each operation. A plot of this type allows accurate determination of equipment totals, indicates any special needs (such as a multiple-microphone public address system), and shows clearly the transport and setup problems involved. This plot should contain physical details of each room in which audio-visuals are to be used.

Inspection Trip Useful

At this point it helps if the AV controller can make a trip to inspect the convention site. This will give him an opportunity to work out details with the convention site staff, especially the electrician. This is also a good time to select a small room (which can be locked) to serve as an equipment and service center.

With the groundwork done, the AV coordinator can now make a basic decision: Will he supply equipment *only* from the central pool, expecting each chairman to arrange for the setup and presentation for his own group, or will he furnish complete presentation service, supplying workers to deliver, set up, and operate the equipment? Sometimes a third alternative is preferable—workers deliver and set up equipment, then turn the presentation over to the meeting chairman or person responsible to him.

Don't count on the hotel staff for any part of this pool effort. But do count on the help of skilled and re-

sponsible personnel such as the hotel electrician or chief houseman. Consult them early and often, ease their work by understanding their problems, and do as they recommend. (The electrician, for instance, knows the capacities of his system. He will point out, and sometimes mark or even disconnect dangerous circuits such as DC or 220-volt.)

For equipment needs, many AV dealers, some manufacturers, almost all school and university audio-visual centers (and often the hotel) are likely sources.

PRESENTATION is always the payoff. Here is where all of the effort either succeeds or falls flat. Half the battle has been won if the needed equipment and materials are in place and ready to go far enough ahead to ease the psychological pressures on the presenter. An absolute essential for any kind of key or complex program is a "dry run." This may not be necessary for smaller meetings, but your best program people will request it and use the rehearsal as an opportunity to solidify their own part of the job. This complete run-through affords the only accurate way to test timing of the script and to work out any last-minute difficulties.

The details of presentation for small meetings are familiar to most readers. There are, however, some specific points which may need emphasis. Be sure the room darkens well; allow plenty of traffic room; tie down your equipment. There is nothing more sickening than the smash of your last overhead projector as somebody stumbles over the cord.

Check on screen-image sizes, and try to allow for unexpected increases or decreases in your audience. Better a large picture for only 20 spectators than a too-small image with 500 straining to find details. Station someone at the light switches to assist the operator and the presenter; picket the door to prevent unnecessary traffic. And make sure to check the film titles before they hit the screen.

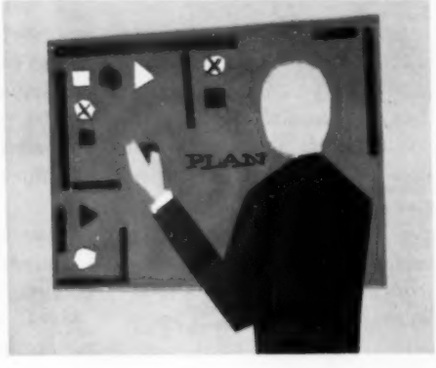
Watch the sound volume and the focus carefully and continually; if more than one piece of equipment is used, watch the transitions. Smoothness is most important. Make sure on cues; use a signal-light circuit or an unmistakable sound cue, preferably activated by the speaker himself.

LARGE MEETINGS, especially general sessions, demand the utmost in professional handling. Split-second timing must be brought to bear all the way. One of the best procedures is to have every participant in the operation tied into a simple, but complete intercommunication circuit similar to those used in TV and other sound studios. One person, preferably the same one for each session, can follow the action on a general-program AV script. Those familiar with radio and TV will recognize the general form of this script. Basically a complete working blueprint of the meeting, it contains in sequence each sound, light, or action cue and indicates to the "program chief" each word or movement important to the audience. This script should be complete, clear, and distributed to every person on the intercommunication circuit. The program chief cues in all actions: light changes in the auditorium, spotlights on the speaker, slide changes, sound transitions, and so on. He not only controls the presentation, but he changes it in an emergency if necessary. An assistant, usually the AV librarian for the convention, times the presentation with the script, and can cue the program chief if things run faster or slower than in rehearsal.

This same AV librarian receives every piece of AV material to be used for large or small sessions and is responsible for seeing that materials arrive along with the equipment and operator. If the materials are not on hand in advance of the deadine she has set, the AV librarian does

(Continued on page 96)

PLANNING starts with earliest convention thinking and evolves around two points: what needs to happen; when should supplies be on hand?



PROGRAMMING can be expedited by chart of convention showing equipment, materials, and personnel needed; time and place of operation.

PRESENTATION demands split-second timing; good procedure is to have all hands tied into an intercommunication circuit.

convention audio visuals

SMALL MEETINGS

blankets pipe cleaners and paper bags

Raymond C. Lewis

A MAJOR CHARACTERISTIC of conferences and conventions these days seems to be the coordinator's determination to parcel everybody out into small meetings as quickly as possible after the "kick-off" speaker has sounded his final challenge.

Let's presume that most of the readers of this article will at one time or another be chairmen of such small meetings and therefore in a position to raise the question: "Shall I, or shall I not, use audio-visuals?" Your answer to this will depend in part upon whether or not you believe your "subject content lends itself either to audioizing" or visualizing. The answer depends also on your estimate of whether or not AV techniques will increase the comprehension of those attending and make them more competent to provide leadership to others concerned with the problems under discussion.

Certainly your decision should be arrived at only after giving full consideration to whether or not the techniques you know and use can be expected to become contributors, stimulators, and challengers to, rather than detractors from, the attention and thought processes of those assembled.

Once you have made up your mind, stick to your decision. Its soundness will be tested by the experience. As your AV experience-level rises through additional opportunities to chair small meetings, you will find that your sensitiveness to the use and abuse of audio visuals will become increasingly acute.

After such introductory words of caution, let's bring on the audio-visuals. But first, let us consider this question: "Is an individual an audio-visual aid *more* or *less* when represented in film or tape than in person?" If he has a capacity for approaching subject matter imaginatively and if he is, as some have indicated they are, a bit of a showman in addition to being a teacher, he definitely can be an AV asset. A common obstacle to the use of an individual as "live action" with a small group is found in the person's own inhibitions—his hesitancy to be creative, imaginative in public, a little ahead of the group. Too often it appears that adults are under the misconception that only children should use their imagination.

FORTUNATELY, some of the newer group-meeting techniques, including role playing and brainstorming, are luring some adults away from this handicap. We know of one leader who adds vitality to film showings through his introduction. Thoroughly familiar with the film in advance, he invents

a series of questions applicable to particular categories of avocational, business, or professional interests represented by the participants. Recently, in using a film on the subject of "dating" with an adult group, he broke off abruptly in his introductory remarks and raised the question: "Are any in the group teachers?"

Four of five were. He followed this with: "Are any in the group psychologists, psychology majors, or doing graduate work in that field?" Two were. Next question was whether or not any were parents. About two-thirds were. "Grandparents?" Eight were. Three volunteered that they were great-grandparents!

After identifying two or three more such categories, a common assignment was given. Each participant was told to look at the film from his perspective as pyschologist, teacher, parent, or grandparent and be ready to offer an analysis of the film from that point of view. When the lights came on after the filming, the leader asked the parents whether or not this was a film they would want their teen-agers to see; the psychologist, whether it was a film boys and girls should see in separate or co-ed groups.

In this illustration the actual categories and questions are not the significant point; rather it's the fact that some ingenuity was used to sharpen the attention and add purposefulness to the viewing of that particular audience. This technique can be used with repeated advantage in any small group, depending upon the creative abilities of the leader.

This example of a person as a "live action" audio-visual aid is brief. It is included to encourage the reader not to sell short the utilization of the individual in this role. Like many other advances today, such as automobiles, airplanes, or automation devices, all audio-visuals are vastly improved in their contributions to man when under the control of skillful human hands.

• • •

Now, blankets, pipe cleaners, and paper bags! As chairman of a small meeting someone has approached you with the information that he will liven up his presentations by using a flannelboard. He has his cut-outs prepared and expects the conference will readily furnish the flannelboard. On investigation—no flannelboard! You can come to his rescue by borrowing from the hotel a dark blanket of solid color. Hang it over an easel or blackboard. Your speaker's sandpaper-backed cut-outs will easily cling to it. If there is no solid-color, dark blanket available, then request felt material. Usually you can find some of the dark green felt used for covering display tables in the hotels. And, if neither of these are on hand, all is not lost. The easel or blackboard can be used as background to which his cut-outs can be attached by either thumbtacks or scotch tape. Resourcefulnesss? It certainly helps as a handy tool in the chairman's kit.

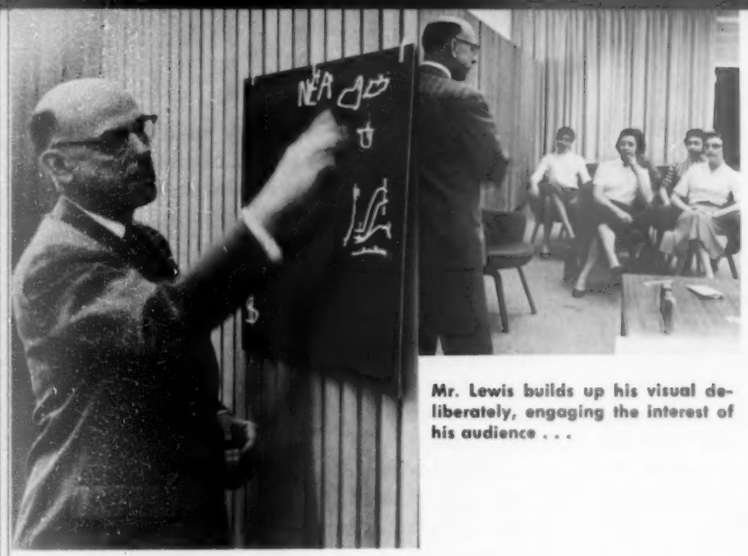
Pipe cleaners? Somewhere we saw a clever use of these on cardboard background. Scotch tape held them in place. Some were stuck lightly so they could be dramatically shifted to other locations. Dyed various colors, the pipe cleaners had been made into different shapes like pie charts, stick figures, and dollar signs. These simple devices provided the necessary factors, so often missing in a small

(Continued on the next page)

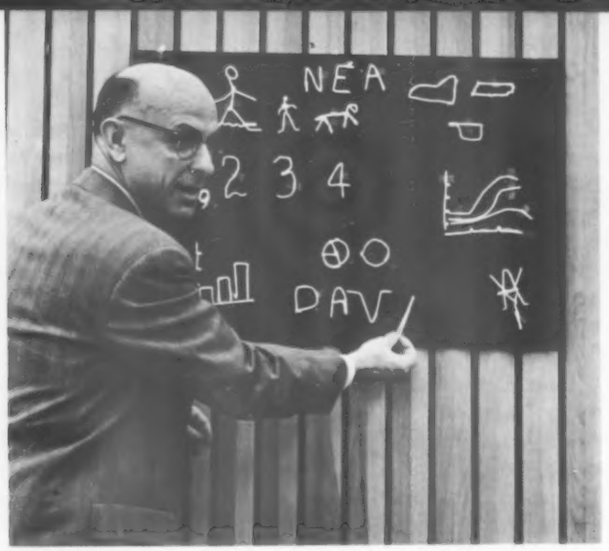
Intrigued but speculative . . .

Is an individual more an AV aid or less when represented in film or tape than in person? If a bit of a showman, the individual is definitely an audio-visual asset.

. . . the audience settles down. Interest is assured.



Mr. Lewis builds up his visual deliberately, engaging the interest of his audience . . .



. . . and with a flourish makes his final point.

meeting, of attention getting, information transfer, and program enlivenment.

And paper bags? Puppets have long been skillfully used as *dramatis personae*. Yours may not be as elegant as those in the puppet opera in Chicago. Even so, you can be assured that they will absorb the attention of a small group.

Sure, this takes a bit of showmanship. But again, you are intent on putting a point across and doing it in a way that means it will stay with the members of the group. Also, you want to encourage and to achieve their participation and involvement in the discussion. Secure two or three brown paper bags (No. 5) from the grocery store. While they are folded flat, place them on a table with the open end toward you and the bottom fold of the bag facing up.

With varied colored crayons to indicate different figures — perhaps boys, girls, men, women — draw a face on top of the bag in such proportions that the fold constitutes the upper and lower lips of a mouth, opening and shutting. Now with your fingers held in a slightly open fist position, insert your hands in the bags, still without unfolding them. Your fingers will curl over the inside of the fold and you can move the bottom flap so that where you have drawn a mouth, it will appear that the puppet is really talking. Carry on an animated dialogue between the two puppets, each opposing the other, highlighting the particular subject you are bringing to the attention of the group. Let one be for and one against Federal Aid to Education, for example; or one for, and one against a special AV room. At some point of high interest drop your puppets and let the group carry on with their own discussion. Later, the puppets can summarize a bit at the end.

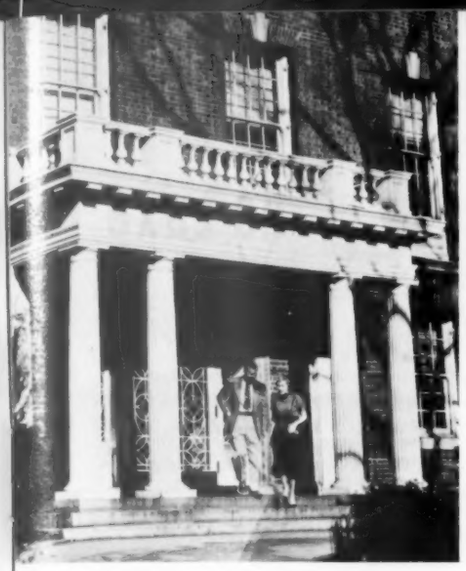
THE BLANKETS, pipe cleaners, and paper bags are only indicative of clever ways which while adding a light touch will bring vitality to the meeting and increase the impact of your message.

If you are interested in other inexpensive devices for utilization in small meetings, see an article by the author in *Adult Leadership* for October 1954. There, a baker's dozen of audio-visual "Quickies" are presented according to the time needed for their preparation—half an hour, half a day, and one day.

Two or three final points. Remember the clowns at the circus, the ice capade, the county fair? Clever weren't they? All the things they did seemed so simple and easy. In younger days, you probably tried to emulate them and discovered how much practice went into the clown act to give it that air of casualness. This is no less true in relation to the use of audio-visual aids, especially in small meetings where you are in close contact with those whose attention you are seeking. This means that time spent in preparation will reap heavy dividends for you. Once you have decided what you need in audio-visual aids, contact the conference coordinator and make sure he will have them on hand. Follow this up by being on hand yourself an hour or more in advance of the meeting so that you can check their availability and performance.

A final word of caution. Make sure that not only are you skilled in the use of the visual aids you select, but that they, and the way you use them, will add rather than detract from the subject matter of your presentation. You are a salesman of ideas, skills, and concepts. Be sure that these get through to your audience rather than only the trappings.

Paper-bag puppets are a delightful device for drawing an audience into discussion of a controversial subject.



AV and Higher Education

by Melvin Brodshaug

This article by Dean Brodshaug of the Boston University school of communications is based on an address to the 1957 DAVI Convention. It is of value not only as pre-Convention fare, but also because it leads into the Okoboji Leadership Conference for 1958.

THE ROLE of audio-visual communications in higher education has been of practical concern to me ever since films acquired the capacity to talk. For many years, I participated actively in the planning and production of educational films for use in introductory courses at college level. Though I may seem pessimistic in the brief remarks to follow, from the vantage point of this long-term perspective I feel profoundly optimistic.

It is my conviction that we are on the threshold of a second renaissance whose destination is enlightenment, whose vehicle is communications, and whose driving energy consists of the various audio-visual media. We do not yet fully realize that within another generation higher education will approach mass education, and that television, with its instantaneous communication to mass audiences, represents the ultimate step in the development of communications techniques. Further changes in communications technology will consist mainly of gradual improvements and refinements.

The audio-visual leaders have the primary responsibility for adapting the new tools of communication to the problems of higher education. To do this, they must formulate sound policies, execute coordinated plans, and promote basic and operations research.

Let us contemplate for a moment the status of audio-visual instruction in relation to our understanding of the communication process. The first communication revolution followed the invention of movable type in printing. ("Communication revolution" is used here in somewhat the same mass production sense as the social historian uses the term industrial revolution.) This occurred at the very beginning of the renaissance period and most certainly gave momentum to the renaissance and helped to preserve its fruits. Later, the mass production of paper accelerated the development of printing.

Our second communications revolution developed directly from modern science — photo-chemistry and electronics. These principles were applied technically in photography, motion pictures, radio, tape recording, and television. Only one of these, photography, was exploited educationally prior to the 20th century. The pre-electronic phonograph was a parlor novelty, and as a tool of instruction, even the modern phonograph is rapidly being replaced by the tape recorder.

Unfortunately, but inevitably, audio-visual instruction has been fickle in its relations with psychological theories. It has of necessity adapted itself to the most popular psychology and philosophy of the moment. Visual education burst upon the scene when perception psychology was in vogue. Then followed wide acceptance of the stimulus-response psychology. This was closely associated with the laws of learning which emphasized the degree, frequency, and recency of impact. The major advances in audio-visual materials occurred when the emphasis was on Gestalt Psychology, a psychology which took account of a larger number of factors in the total perception process and which was a forerunner of field psychology and later the "Field Theory of Communications."

The field theory implies giving consideration to all relevant factors in the communication process such as culture, language, personality, predispositions, social values, aspirations, physiology, and physics. Field theory of communication received its impetus from propaganda analysis and principles of psychiatry. Public opinion studies, in the modern sense, had their origin during World War I and immediately became a respectable academic subject. Propaganda was a matter of vital concern during World War II and led to extensive research and theoretical postulations. Psychiatric concepts clarified the importance of motivations, personal aspirations, and the very fabric of personality in the communications process.

WE ARE NOW AT A STAGE of development when it is essential for audio-visual instruction to take cognizance of communication theory. Certainly educational philosophy and methods will soon be harmonized with the principles of communications. Adult education has already made strides in this direction through group discussion integrated with mass media. Audio-visual instruction must associate itself with the scientific study of communications. This is essential for its future development in higher education and for its survival as a college-level concept.

College instructors as a group can most certainly be influenced more easily through the analysis and the concepts of communication theory than by the audio-visual principles. Let us drop some of the shop-worn clichés and stereotypes that have been fondly associated with the audio-visual movement, but which are distasteful to many people in academic circles. (Probably among the most objectionable are "Seeing is believing," and "One picture is worth ten thousand words.") By adroitly substituting the communications terminology, we will find strong support in the departments of English, speech, sociology, political science, social psychology, and physics.

"Mass Communication" is rapidly becoming an approved course in the college curriculum. An appreciation of the communication process and the social role of mass media should in

(Continued on page 79)

convention *minneapolis april 21-25*

smörgasbord de Luxe

A CONVENTION is a kind of smörgasbord experience, Ann Hyer tells us in her editorial on page 93.

An apt simile in any year, it seems especially well applied to the 1958 annual meeting with its Swedish locale and a program shaping up into what promises to be a "smörgasbord deluxe." Practical demonstrations of AV techniques will run concurrent with flights into theory; main speakers from three distinct walks of life—government, industry, and education—guarantee a diversity of viewpoints; "idea swap shops" will cover every known phase of AV for those who want to learn through exchange of information; national committees and occupational interest groups will carry on their varying deliberations. Registration for these events — listed below with information as complete as press time permits—begins Sunday, April 20. Hospitality Headquarters will be open all day, every day Sunday through Friday, courtesy of your AVCAM hosts who invite you to drop in frequently for coffee and relaxation.

If you have not already done so, make your reservations at the Leamington Hotel, Minneapolis, Minnesota.

Pre-Convention Activities

SUNDAY, APRIL 20

9:00 AM-5:00 PM DAVI BOARD OF DIRECTORS—Robert de Kieffer, University of Colorado, presiding

8:00 PM-10:00 PM FILM SCREENING

8:00 PM-10:00 PM SLIDE SCREENING

8:00 PM-10:00 PM EARLY BIRD SOCIAL HOUR

MONDAY, APRIL 21

9:00 AM-NOON MEETINGS OF NATIONAL PROJECT COMMITTEES

Adult Education Executive Committee—Kenneth M. McIntyre, University of North Carolina, chairman

Archives—Abraham Krasker, Boston University, chairman
Theme: "Milestones in the Development of Audio-Visual Instruction." Contributions made by Industry and Educators to be documented by pioneer workers representing both areas.

County and Cooperative Programs—Lee Campion, St. Louis County Schools, chairman
Discussion topics: Reports on the County Co-op survey and the work of the Materials Kit sub-committee

Instructional Materials—T. W. Roberts, Wayne State University, chairman
Work session to complete the following projects: booklet on preparation and use of overhead transparencies, resource booklet of "do it yourself" ideas; report on final draft of publication on flat pictures.

Professional Education—L. C. Larson, Indiana University, chairman
Separate meetings of the sub-committees on *Certification*, Kenneth Norberg, Sacramento State College, chairman, and *Requirements of Training and Experience for the Building Coordinator*, Mendel Sherman, Indiana University, chairman; joint meeting will follow to consider reports of the sub-committees and programs of graduate and undergraduate professional education for the director and the coordinator.

Radio and Recordings—Ralph H. Hall, Kent State University, chairman, Dave Prosser, Niles (Ohio) City Schools, Program chairman
Discussion topics: promotion of tape programs in our schools; availability of NAEB tape programs to state and university tape services; securing new materials for National Repository; promotion of tapes in National Repository.

Teacher Education—W. R. Fulton, University of Oklahoma, chairman
Reports on current committee projects; discussions on developing AV competencies in teachers and urgent problems in teacher education

1:30 PM-4:30 PM MEETINGS OF NATIONAL PROJECT COMMITTEES

Buildings and Equipment—A. J. Foy Cross, New York University, chairman
Appraisal of committee activities; report on "Survey of Improvement in Building and Equipment for Improved Use of AV Equipment and Materials 1950-57"; symposium on "What's on the Horizon."

College and University Executive Committee—Ernest Tiemann, University of Texas, chairman

Evaluation of Secondary Schools—F. Edgar Lane, Dade County (Fla.) Schools, chairman
Discussion of criteria for AV instructional materials to be recommended for inclusion in the 1960 edition of "Evaluative Criteria."

Legislation—Irving C. Boerlin, Pennsylvania State University, chairman
Reports on legislative programs in North Carolina and Texas; ideas for encouraging legislative programs in other states; report on federal school legislation.

Military Section—Lawrence Braaten, Bureau of Naval Personnel, Washington, D. C., section chairman; Capt. Norman E. Oram, U. S. Air Force Academy, program chairman
Discussion of mutual problems; presentations of advanced production technics for instructional materials; business meeting and election of officers.

Student Service Corps—Fred Winston, New York City Schools, chairman
Final revision of manuscript on student service corps manual; discussion of what DAVI can do to assist the coordinator at the school level.

Research—Wesley C. Meierhenry, University of Nebraska, chairman

Television—Emma Fantone, Montclair State Teachers College, chairman

Convention Activities

4:00 PM-6:00 PM AUDIO-VISUAL ROUND-UP
DAVI's traditional social hour—an opportunity to see old friends and make new acquaintances. Hosts: Officers and members of the Audio-Visual Coordinators Association of Minnesota

4:45 PM-5:30 PM EXHIBITORS BUSINESS MEETING

5:00 PM-6:00 PM ORIENTATION SESSION FOR CHAIRMEN AND RECORDERS

8:00 PM-9:30 PM KEYNOTE GENERAL SESSION
Chairman: Rufus A. Putnam, Superintendent, Minneapolis Public Schools

Visualized Address: "Extending Educational Horizons"—Walter S. Crewson, Jr., Associate Commissioner, New York State Department of Education

TUESDAY, APRIL 22

9:00 AM-11:00 AM OCCUPATIONAL INTEREST GROUPS

Adult Education—Eunice Hair, U. S. General Accounting Office, planning chairman
A varied program including many exhibits and demonstrations on the production of number of visual aids useful in adult education

City Programs—Raymond A. Petrie, Milwaukee Public Schools, coordinating chairman
A general session for all city personnel, followed by meetings of large, medium, and small city groups in which problems of mutual concern will be discussed.

by Mary C. Welch

College and University Programs—Ralph H. Hall, Kent State University, program chairman

Theme: "Meeting the Problems in the Campus Classroom." Presentation by Robert deKieffer, University of Colorado, on "Status of Teacher Training in Audio-Visual Education in the 48 States," followed by panel discussion.

County and Cooperative Programs—Lee Campion, St. Louis County Schools, planning chairman

Visualized presentations on the need for county-co-op programs, selling the co-op idea, services of a county-center, and administering the program; open forum discussion of problems facing the person interested in starting, or who has just started, a county-cooperative program.

Programs in Individual Schools—Mendel Sherman, Indiana University, coordinating chairman; Gene Faris, Indiana University, assistant chairman.

Discussion of the activities of the audio-visual coordinator and the competencies required for each: general management and coordination of the audio-visual program; curricular integration of materials and experience; in-service education, including dissemination of information; production. Discussion to be continued in Wednesday session.

Research—Wesley C. Meierhenry, University of Nebraska, chairman

Presentations of a number of brief research papers. Topics and time schedules for each paper to appear in final program.

Association of Chief State School Audio-Visual Officers—William H. King, New Jersey Department of Education, chairman. *Closed meeting for members of ACSSAVO or their alternates.*

Consideration of proposals for constitution revision; reevaluation of current association activities, existing committees and their functions.

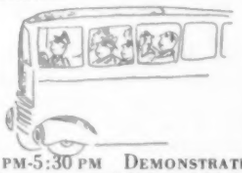
10:00 AM-11:00 AM Coffee Hour for Exhibitors

11:00 AM-Noon Grand Opening of Exhibits

DAVI officers and representatives of exhibitors will cooperate in presenting a program for the formal opening of the Exhibit Hall. Included in the exhibit will be the latest in audio-visual materials, equipment, building facilities, and a display developed by the Archives Committee showing "Then and Now in Audio-Visual Education." The Exhibit Hall will be open from 11:00 AM to 6:00 PM on Tuesday and Wednesday, and from 11:00 AM to 5:00 PM on Thursday.

1:30 PM-4:30 PM Round Table Discussion on AV Credo

General session planned to provide an opportunity for the membership to work together toward the formulation of a statement of operational philosophy which can serve as a policy guide for both the association and individual members. J. J. McPherson, Wayne State University, to kick-off the discussion by pointing up strategic points at which the major schools of thought are at variance and the different directions in which each school will take us if the philosophies are applied in practice. This presentation to be followed by small discussion group meetings, the reports of which will be coordinated and presented to the membership in a general session.



1:30 PM-4:30 PM Study Trips to Schools in The Twin Cities area

3:00 PM-4:00 PM Meeting of Students from Minnesota Operators Corps

3:30 PM-5:30 PM Demonstrations—Wilbur F. Jensen, University of Minnesota, and Edward McMahon, Mankato State Teachers College, planning co-chairmen

Series of practical "how to do it" demonstrations on the production and utilization of materials in a variety of curriculum areas and grade levels.

8:00 PM-9:30 PM General Session

Chairman: Forrest E. Conner, Superintendent, St. Paul Public Schools

Visualized Address: "Effective Communication" — Horace S. Schwerin, President, Schwerin Research Corporation

Robert deKieffer

James Finn

Fred Harcleroad

WEDNESDAY, APRIL 23

7:30 AM-8:45 AM Breakfast for Officers of Affiliated Organizations

Hosts: Officers of Audio-Visual Coordinators Association of Minnesota

9:00 AM-Noon Occupational Interest Groups

Adult Education—Eunice Hair, U. S. General Accounting Office, planning chairman

Applications of good communications principles: Industry's use of film for mass education; new uses of simple types of materials.

City Programs—

Continuation of discussion of mutual problems in large, medium, and small city groups.

College and University Programs—Lee W. Cochran, State University of Iowa, planning chairman

Discussion topics: techniques for providing AV service for college instruction; special production techniques to assist the classroom instructor; methods of improving college utilization of materials; methods of improving physical facilities for the use of AV materials in the college program. Business meeting.

County and Cooperative Programs—Lee Campion, St. Louis County Schools, coordinating chairman

Theme: "A Look to the Future." Visualized presentations on solving educational problems; educating the teacher for effective use of materials; public relations, publicity and your program. Panel discussion of "After Looking at the Future, Then What?"

Programs in Individual Schools—Mendel Sherman, Indiana University, coordinating chairman; Gene Faris, Indiana University, assistant chairman

Continued discussion of the activities of the audio-visual coordinator and the competencies required for each: community relations, student assistants, physical plant, equipment, evaluation of overall program.

Research—Wesley C. Meierhenry, University of Nebraska, chairman

Presentations of a number of brief research papers. Topics and time schedules for all papers to appear in final program.

Association of Chief State School Audio-Visual Officers—William H. King, New Jersey Department of Education, chairman. *Closed meeting for members of ACSSAVO or their alternates.*

Analysis of the outstanding problem facing audio-visual education in each state.

1:00 PM-4:00 PM Free Afternoon for Visiting Exhibits

2:00 PM-4:30 PM Invitational Seminar for College Presidents and School Superintendents

Leading school superintendents and college presidents from the North Central area to discuss with representatives from DAVI the potential contribution of AV to more effective and more efficient instruction. James D. Finn, University of Southern California, to open the seminar with a presentation on "Audio-Visual Communication in a World of Technology."

3:00 PM-4:00 PM Meeting of students from Minnesota Operators Corps

3:30 PM-5:30 PM Demonstrations—Wilbur F. Jensen, University of Minnesota, and Edward McMahon, Mankato State Teachers College, planning co-chairmen

Series of practical "how to do it" demonstrations of the production and utilization of materials in a variety of curriculum areas and grade levels.

6:30 PM-8:15 PM Smörgasbord

Capitalizing on "local flavor," an honest-to-goodness Swedish Smörgasbord to replace the traditional formal banquet. No planned program — just the best in food and fellowship.

Harold Wigren Joins National Staff

Harold E. Wigren, on a six-months leave from his position as AV director for the Houston Independent School District, joins the DAVI staff March 10 as ETV consultant to the National Education Association.

Provision of a full-time consultant in educational television is part of the NEA Expanded Program, now well under way.

Making the announcement, Dr. Hyer expressed satisfaction with the appointment in view of Dr. Wigren's broad experience in both educational television and instructional materials. He comes to the national office with two fresh successes to his credit, earned last fall when his accomplishments as coordinator of the DAVI-sponsored ETV workshop and seminar brought acclaim from the field. Wigren at that time worked from a background of three summer workshops in educational television which he conducted at Florida State University (1955-57). Before that, he directed summer workshops in instructional materials (1954-55) at the University of Houston.

His recent term as TEXAVED president, working, among other things, with state legislation, will stand him in good stead in his new position, as will his experience as an active member of ASCD.

Dr. Wigren received his master's degree and his Ed.D. from Teachers College, Columbia University, where he taught audio-visual education during 1951-52; his BA is from Rice Institute in Houston, the city in which he began his educational career as teacher and librarian in the public schools.

Membership Drive

DAVI Vice President Charles Schuller and Florence Fan of the national office report that continued effort to increase membership has begun to pay off in a number of states. As part of this drive begun last year, state presidents and the Canadian affiliate have been asked to designate state membership chairmen.

Notice of the following appointments have been received thus far: Alabama, John Delaney; Arizona, Joel A. Benedict; California, Charles L. Betts; California (Southern Section), Frank Gorow; Canada, Gordon Martin; Connecticut, George Puglisi; Florida, J. D. Poston; Georgia, Pauline D. Smith; Illinois, Verne Stockman; Indiana, Wilford Jarboe; Iowa, Ed Lorenz; Kansas, Fred Montgomery; Massachusetts, K. Louise Nangle; Michigan, Dale E. Gibson; Minnesota, Neville Pearson; Missouri, Bill Henry; Nebraska, Robert E. Stepp; New Jersey, Paul Maloney (New Jersey Audio-Visual Leadership Council) and Caryl C. Dunavan (New Jersey Audio-Visual Education Association); New Mexico, Roy A. Frye; New York, Charles E. Luminati; North Dakota, Judith H. Rue; Ohio, George Hammersmith; Oklahoma, Irene Pate McGoodwin; Oregon, Milton Grassell; Tennessee, Mrs. Wanda Johnson; Texas, Jack C. Clapp; Utah, Max Hatch; Virginia, Paul Flynn; Washington, Bernadine Batters; West Virginia, Walden F. Roush; Wisconsin, David P. Barnard; Wyoming, Mrs. Russell A. Schwejda; Division of Audio-Visual Communication of the National University Extension Association, K. C. Rugg; Arkansas, Cooper Burley; Kentucky, Gilbert Tauffner; Maryland, Karl V. Sloop; North Carolina, Harold B. Dotson; Vermont, Walter J. Mars.

J. J. McPherson and Louis Shores, respectively, are chairmen for the committees on institutional, and library membership.

Convention Program — continued

8:30 PM-10:00 PM GENERAL SESSION
Chairman: Erwin Welke, University of Minnesota
Address: "Our Future Goes to School Today" — The Honorable Hubert H. Humphrey, U. S. Senator from Minnesota

THURSDAY, APRIL 24

7:30 AM-8:45 AM COLLEGE ALUMNI BREAKFASTS

9:00 AM-NOON IDEA SWAP SHOPS
Consultation and demonstration centers for exchange of ideas and problems in such areas as: administration of college, city, county and individual school programs; buildings and equipment; public relations; local production; and, pre- and in-service teacher education.

9:00 AM-4:00 PM Editorial Board, AUDIO-VISUAL INSTRUCTION — Anna L. Hyer, chairman
Work session to plan 1958-59 issues of official magazine.

NOON-3:00 PM Editorial Board, AUDIO-VISUAL COMMUNICATION REVIEW—William H. Allen, RAND Corporation, chairman
Luncheon and meeting to evaluate first five volumes and to plan future issues.

1:30 PM-4:30 PM STUDY TRIPS
Visits to classrooms and to studios to see educational television in action.

1:30 PM-5:00 PM Last chance to see exhibits!

2:00 PM-4:00 PM FIELD SERVICE COMMITTEE — Lee W. Cochran, State University of Iowa, chairman

3:00 PM-4:00 PM MEETING OF STUDENTS FROM MINNESOTA OPERATORS CORPS

3:30 PM-5:30 PM DEMONSTRATIONS—Wilbur F. Jensen, University of Minnesota, and Edward McMahon, Mankato State Teachers College, planning co-chairmen
Series of practical "how to do it" demonstrations of the production and utilization of materials in a variety of curriculum areas and grade levels.

4:00 PM-6:00 PM Advisory Board, AUDIO-VISUAL INSTRUCTION — Anna L. Hyer, chairman
Discussion of possible changes in the magazine which would make it more useful on the state and local levels.

4:00 PM-6:00 PM COMMITTEE ON EQUIPMENT STANDARDS—Franklin Mathewson, White Plains (N. Y.) Public Schools, chairman

8:00 PM-9:30 PM GENERAL SESSION
Chairman: E. W. Ziebarth, University of Minnesota
Visualized "Dialog" on Educational Television—Charles F. Hoban, Director, Human Factors Study Center, University of Pennsylvania, and John J. Scanlon, Deputy Director of Research, Fund for the Advancement of Education, Ford Foundation.

FRIDAY, APRIL 25

7:30 AM-9:00 AM BREAKFASTS SPONSORED BY STATE ASSOCIATIONS

9:30 AM-11:30 AM BUSINESS MEETING — Robert deKieffer, University of Colorado, presiding
President's Message, Executive Secretary's report, installation of officers, presentation of certificates to past-presidents, resolutions, business from the floor.

11:30 AM-12:15 PM CONFERENCE OBSERVER'S REPORT
Visualized presentation by Fred F. Harcleroad, San Jose State College, pointing up achievements of the week and presenting challenges for the year ahead.

AV and Higher Education

(Continued from page 75)

our complex changing world be expected of every liberally educated person.

The contribution of the communications approach to the learning process can be illustrated vividly in relation to instruction. It offers a rational basis of categorizing methods of instruction, using as a yardstick the degree to which effective use can be made of immediate response. More and more we realize that effective communication is enhanced by the opportunities for two-way communication. This condition of convenient response is known as "feed-back," a term borrowed from the basic principle of the "electronic brain." Feed-back contributes to learning by providing for probing, questioning, repetition, elaboration, clarification and verbalization. We can identify five levels of instruction ranging from maximum to minimum feed-back:

1. *Person-to-person communication.* This is represented in the tutorial method and brings to mind a picture of Mark Hopkins and the scholar with the log as a common bond. For the log, we can substitute a variety of active life situations.

2. *Group communication.* This prevails when three or more people are seriously discussing a problem and identifying areas of common understanding.

3. *Communicating to a crowd.* The lecture method is illustrative of the crowd situation. Individuals or the group can offer overt response. The members of the audience often give non-verbal, possibly even nonconscious feed-back by facial expressions, posture, and body movements. These can be observed and interpreted by the perceptive speaker.

4. *Messages permanently available to mass audiences.* These are the "canned" messages and include all materials that are printed, filmed, or recorded. These permit some feed-back when they are used in a group situation since the teacher, group leader, or moderator plays the role of surrogate communicator.

5. *Messages instantaneously available to mass audiences.* This means broadcasting—either radio or television — and feed-back is minimal. This implies that when members of the audience are interested, through background and experience, the transmission of information by these media may be quite effective but that profound learning, especially when the content is contrary to established predisposition, will be most difficult.

The writer sincerely believes that instead of using categories based on technical criteria, such as electronic or photographic, or on the nature of the sensory stimuli, such as visual or auditory, we should use criteria for categorizing methods that are functionally associated with principles of communications or the learning process.

THE AUDIO-VISUAL MATERIALS designed for higher education must be consistent with the level of analysis appropriate for college instruction. This implies that in the natural sciences, the audio-visual aids bring to college lecture halls such phenomena as the great research laboratories, our astronomical observatories and many natural phenomena; in the social sciences, the audio-visual aids bring observations of cultural patterns, documented social institutions or behavioral case studies; and in the humanities, they present historical locales, cultural artifacts, and on-the-spot recordings. At the college level, instructors do not readily accept materials that are predigested or that editorialize. In other words, the preference is to let the student do the thinking while guided by the instructor.

Audio-visual materials have an especially interesting role in relation to the communications professions—journalism, advertising, public relations, broadcasting, motion pictures and certain related professions like dramatics, theology, and law. These professional fields are favorably predisposed to accept audio-visual aids. Good public relations for audio-visual methods require concerted effort to secure their acceptance by all academic groups and especially to enlist college instructors in the production of suitable audio-visual materials.

College instructors who have had some experience in production and utilization realize that audio-visual materials can indeed alleviate many problems in higher education (increasing enrollments, shortage of well-trained instructors, and pressure of curriculum content) but this involves academic planning and policy decisions of a complex nature.

There are certain definite contributions that AV materials can make to college instruction, to wit: extend the powers of observation, raise the standard of achievement, increase the productivity of individual instructors, and clarify the goals of higher education. This means that we must set up objective criteria and standards for college audio-visual materials. Two simple preliminary criteria are worthy of consideration:

1. Audio-visual materials for use in higher education must be planned and designed by college instructors. We should seek out from the nation at large those individuals who are most competent in the subject matter field, most skilled in selection and organization of subject matter, most sensitive to the effective forms of presentation, and most appreciative of the predispositions of college students.

2. College audio-visual materials must conform to the standards and expectations of college students. These aids should be considered primarily as resource materials which the students will interpret, analyze, and use in developing their own generalizations.

The Problem Is Financial

How can audio-visual communication achieve these objectives? Again the most crucial resource is man power—the brains and know-how. The major problem is a financial one. Where can we find the money to do the job? College motion pictures, for example, are not self-liquidating. The expectation of profit must not enter into the decision. Therefore it seems that the most practical sources of financing lie within one or a combination of the following alternatives: a cooperative plan among colleges and universities; support from foundations, especially the communications industries; or, subsidy from the state and federal governments.

The problems are great, but so also are the possible benefits; for that reason we should pursue constantly our efforts in promoting films in college classes.

Field Trip—International

by Clarence O. Bergeson

LATE AUGUST found the trans-Atlantic passenger ships filled to capacity on their westbound voyages to Canada and the United States. Record groups of tourists were aboard, in most cases returning from long anticipated tours of Europe.

As they watched the Le Havre harbor pilot descend the rope ladder to the waiting launch, no doubt many of them ached from whirlwind tours of one-night stands. When the liner noticeably vibrated from starting propellors, they probably looked back at the distant Normandy coast, and the scene became mixed with images of strange faces, strange and unusual places, and even stranger sounds. Satisfying as their tours may have been, these faces, places, and sounds remained comparative strangers to them.

However, not everyone on those ships was returning with such fragmentary impressions. Take the example of one moderate sized liner which sailed on a midnight from Le Havre. The number of passengers on deck thinned noticeably by the time the escorting tugs cast free. Cold wind lashed the ship as it nosed out of the last breakwater into the English Channel.

Had you followed the passengers into the lounge, as this writer did, you would have noted that this was a younger group. Passing among them you would have heard them exchanging experiences and impressions of their bicycle tours through southern France. In one corner of the lounge three teen-age girls eagerly compared the families with whom they had been living. In another, two teachers talked about the summer classes they attended. Still others compared experiences that had opened doors to theatre groups, a school of music, a famous artist.

Do not confuse these "tourists" with the usual American traveler found on the European Continent. Theirs was not a tour planned only to entertain. They had gone abroad to study. They had, in fact, gone on an educational field trip—a field trip international in scope.

Travel for study purposes has expanded more than many people realize. Over the past few years the Council on Student Travel, the National Students Association of the United States, the Institute of International Education, and numerous independent non-profit organizations have increased their support of educational pursuits abroad.

The Council on Student Travel (to cite one) serves some 44 non-profit member organizations who sponsor the study-travel combination. The Council arranged Atlantic passage for approximately 10,000 students and teachers during this past summer, an increase of almost 30 percent over the previous year.

Europe has dominated the interest of students since World War II. However, many organizations have sent pilot groups to South America and Africa as well as India, Pakistan, and Japan. Plans have been made to increase opportunities in these areas.

Attendance at a foreign university is a familiar type of study abroad. American enrollment in foreign universities has increased considerably over the last several years, particularly at a number of established European summer sessions.

Oslo University is an example. Classes are conducted in English. Subjects available concentrate on the economic, historic, and cultural aspects of Norway and other Scandinavian countries, it's true; however, classes are also given by authorities in other fields who are on the University's faculty. Furthermore, these summer schools not only attract Americans. Students from all over the world are registered, providing ample contacts to broaden the experiences of those who attend. Many programs similar to the one at Oslo can be

found throughout Europe. (See source references at end of article.)

A variation from the European university summer session is the "modified tour." The primary aim is generally well defined—the foreign policies of specific European countries, the classical dance forms as practiced on the Continent, traditional theatre groups, or short study sessions in various music centers. Whatever the educational goals, these tours are characterized by extended stays at strategic locations where political or cultural sources can be drawn upon.

Both types of study described in the foregoing paragraphs tend to use a somewhat formalized educational structure. A third type differs more sharply, in that its method is predominantly "direct experience." An example of this type is the Experiment in International Living of Putney, Vermont, which places students in families abroad. Usually a member of the host family approximates the age of the visiting student. The visitor lives and works with the family for one half of his stay abroad. If, for example, the head of the family runs a variety store, the American visitor will be expected to help by waiting on customers or in other ways. He eats with the family, goes to local social affairs with them, and in every way possible enters into their life.

Double-Value Travel

During the second half of the summer a party of these American visitors, with their new found friends as guides, tour the country. With a background of time spent in a French home, let us say, and with French youth as companions, travel through the country side and cities of France becomes a truly valuable experience.

Obviously, the dominant purpose of this third type is to build, through direct experience, a better understanding of other peoples and their cultures. Recognition of this need has inspired a variety of other study plans which combine elements of those already described, plus valuable stretches of straight travel. Many last only five or six weeks, frequently carrying summer session credit at some American university. Others are extended throughout the school year such as the "junior year abroad."

Scattered throughout the ship's lounges, returning students trade experiences in international living and study programs.

Some are highly structured and others provide great freedom for individual intellectual pursuits. Generally, they are a means for opening doors, making contacts, and providing opportunities for studying in the sciences, arts, and cultures of other countries in a locale providing rich and direct resources.

• • •

Information about the opportunities for educational trips is sorely lacking in many school systems and college campuses. Where no information source already exists, a natural place is the information file of the audio-visual center directly behind the category "Field Trips—Local."

NEA TOURS — 1958

Through the Division of Travel Service, the National Education Association offers its members educational and recreational travel opportunities of world-wide scope. In the summer of 1958 tours will operate in the following areas: Europe, from $1167; around the world, $2425; Hawaii, from $664; Alaska, from $681; Western United States, from $182; New England and French Canada, from $375; Mexico, from $374; West Indies, $651; Central America, $794; South America, from $1199; cruise of the Great Lakes, $159.50. For brochure, write the Division of Travel Service, NEA, 1201 16th Street, N. W., Washington, D. C.

Once a "Field Trip—International" is in the making, the audio-visual service and its specialists can be a distinct help. Many study tours plan a pre-departure orientation. This may vary from a few days on a campus to several months of weekly evening meetings. Some are preceded by regular credit courses for a semester. The need for audio-visual materials and services in these programs is as extensive as it is obvious.

As a minimum, educators interested in broadening the horizons of students can be sources of information, particularly if they have had opportunities to travel, themselves. (See box with listing of NEA tours.)

Some organizations publish pamphlets and booklets listing sources and available literature on educational travel. Several of these are listed below as a possible starting point.

Sources of Information

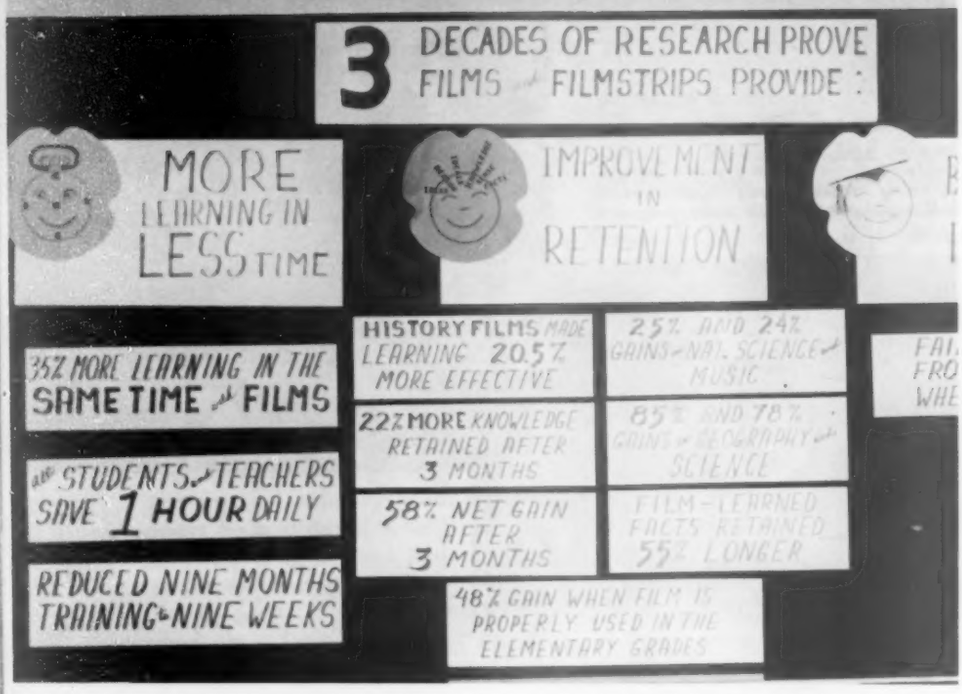
Europe: Sources of Information. Council on Student Travel, 179 Broadway, New York 7. 25 cents. (A good listing of literature and sources of information.)

Summer Study Abroad. Institute of International Education, 1 East 67th Street, New York 21.

Study Abroad. UNESCO Publishing Center, 152 West 42nd Street, New York 36. $2.

Vacations Abroad. UNESCO Publishing Center. $1.

Work, Study, Travel Abroad. U. S. National Students Association, 701 Seventh Avenue, New York 36. 50 cents.


3 DECADES OF RESEARCH PROVE
FILMS & FILMSTRIPS PROVIDE:
MORE LEARNING IN LESS TIME
IMPROVEMENT IN RETENTION
35% MORE LEARNING IN THE SAME TIME & FILMS
STUDENTS & TEACHERS SAVE 1 HOUR DAILY
REDUCED NINE MONTHS TRAINING & NINE WEEKS
HISTORY FILMS MADE LEARNING 20.5% MORE EFFECTIVE
22% MORE KNOWLEDGE RETAINED AFTER 3 MONTHS
58% NET GAIN AFTER 3 MONTHS
25% AND 24% GAINS NAT. SCIENCE & MUSIC
85% AND 78% GAINS GEOGRAPHY & SCIENCE
FILM-LEARNED FACTS RETAINED 55% LONGER
48% GAIN WHEN FILM IS PROPERLY USED IN THE ELEMENTARY GRADES

Introducing the presentation phase of the report is this three-by-six-foot flannel board showing how films and filmstrips contribute to learning when properly used.

Visualizing the AV Report

Thomas E. McQuay

Last December the Barberton (Ohio) Board of Education approved a $5000 AV expenditure for its school system. While the author doesn't claim his treatment of the AV report was responsible, we think there is a direct connection, and that other AV directors might take a cue from Mr. McQuay's experience. THE EDITORS.

AUDIO-VISUAL DIRECTORS have the obligation of preparing effective reports to their school boards and administrators and of presenting them in a meaningful manner. They must accept this challenge and, with available resources and liberal doses of imagination, they must inform their fellow citizens and educators of the department's philosophy, capabilities, and limitations.

In Barberton we decided that beginning with the school year 1956-57 our annual reports would disclose many factors about the department that were not altogether understood and appreciated. A few problems did not have immediate answers. Long range planning would eliminate or reduce these situations. However, the mere mention of problems was likely to precipitate the wrath of some persons who were uninformed of the department's difficulties or who were unsympathetic to its cause.

Still, problems will not be understood by others nor will they be solved if they continue to exist covertly, and some of us in Barberton felt that if the facts were properly presented, appropriate action would be taken. School boards place the children of their community first. So long as these elected citizens recognize this obligation with an open mind the justifiable needs will continue to be met.

Hence, we felt we must achieve two things in our report: we must make ourselves understood through simple, direct communication, and we must give impact to our presentation so that reaction would be favorable to our cause.

Thus our annual report to the Board of Education had two phases. The first was a comprehensive written report; the second, a presentation using the flannel board, overhead projector, and a handout.

The written report had to accomplish five things:

1. State the philosophy of the audio-visual education department and how it directly affects the pupils.
2. Briefly summarize the past activities of the department and report the current progress. (This included inventory of AV equipment and materials and an analysis of the budget.)
3. Inform the school board and administrators of the depth, scope, and characteristics of the program.
4. Point out needs and problems with several recommendations for possible solutions to each. (This included the materials and equipment recommendations for three new elementary buildings that would be completed shortly. Three priorities were suggested for the purchase of basic equipment over a three-year period.)
5. Afford board members and administrators an opportunity to ask questions concerning the program and its contribution to the children's education.

This 12-page report, containing nine charts and one graph, was given to the board of education about one month prior to the date for the second phase which was to be in the form of a meeting with the AV director. An appendix showing several samples of each item of basic AV equipment with the current list price of each was attached to the report. This was added because it was felt that some members were not aware of the investment already made within our school system, nor did they realize the cost of replacement or additional equipment.

The presentation phase was specific. It revealed the status of equipment in the various Barberton schools and showed why this information should be of interest to principals and members of the board. By way of in-

troduction, a flannel-board visual (three by six feet) presented data from the 1955-56 catalog of Encyclopaedia Britannica Films (page 4). Based on 30 years of research this information indicates the contributions that can be made by films and filmstrips when properly used.

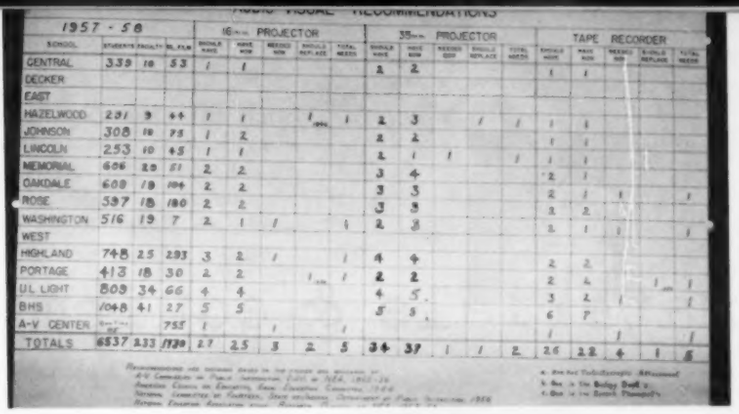
To change the media and give key ideas more impact, the body of the presentation was delivered by using the overhead projector and various colored transparencies. Everyone at the meeting could see the information and the speaker. The speaker, in turn, could pace his presentation by the audience reaction. The usual drowsiness and boredom resulting from an extensive verbal presentation was missing.

Handouts for Discussion

To facilitate a necessary discussion with the clerk-treasurer and superintendent a small chart and individual handouts were made. These were more convenient for discussions and contained information identical to that presented on the transparencies. The handout consisted of one sheet of acetate showing data relative to the respective schools and carrying headings for several blank columns on the right. Under the clear acetate, one of several attached sheets of variously colored diazo-processed papers could be fitted. On each colored paper were figures pertaining to one item of equipment and indicating the status of each school, with recommendations. Thus the information that remained constant showed on the acetate, while varying data for each piece of equipment was supplied by the colored sheets.

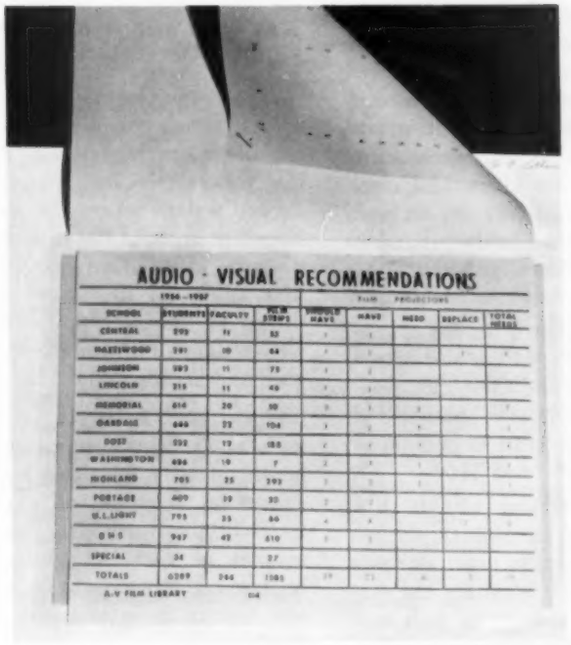
The final recommendations shown in the illustrations were arrived at after a series of compromises and considerable investigation concerning needs of the respective schools. These needs were based on utilization, the over-all program, and funds available.

In December 1957 the Barberton Board of Education honored a block of requisitions from the school principals totaling $5000. To profit fully from this leadership on the part of the administration and the board, the Barberton audio-visual program will provide vigorous inservice training to improve the utilization of materials.


1957 - 58

SCHOOL				16mm PROJECTOR					35mm PROJECTOR					TAPE RECORDER				
CENTRAL	339	18	53	1	1				2	2				1	1			
DECKER																		
EAST																		
HAZELWOOD	231	9	44	1	1		1 (16mm)	1	2	3		/	1	1	1			
JOHNSON	308	10	75	1	2				2	2				1	1			
LINCOLN	253	10	45	1	1				2	1	1		1	1	1			
MEMORIAL	606	20	51	2	2				3	4				2	1			
OAKDALE	608	19	104	2	2				3	3				2	1	1		1
ROSE	537	18	180	2	2				3	3				2	2			
WASHINGTON	516	19	7	2	1	1		1	2	3				2	1	1		1
WEST																		
HIGHLAND	748	25	293	3	2	1		1	4	4				2	2			
PORTAGE	413	18	30	2	2		1 (16mm)	1	2	2				2	4		1	1
U.L. LIGHT	809	34	66	4	4				4	5				3	2	1		1
BHS	1048	41	27	5	5				5	5				6	7			
A-V CENTER			755	1				1						1		1		1
TOTALS	6537	233	1739	27	25	3	2	5	34	37	1	1	2	26	22	4	1	5

With overhead projector and various colored transparencies the author gives impact to key ideas; keeps audience alert.


AUDIO - VISUAL RECOMMENDATIONS

1956 - 1957

SCHOOL	STUDENTS	FACULTY	FILM STRIPS	16mm PROJECTORS SHOULD HAVE	HAVE	NEED	REPLACE	TOTAL NEEDS
CENTRAL	593	31	83	1	1			
HAZELWOOD	281	10	64	1	1			
JOHNSON	293	11	73	1	2			
LINCOLN	215	11	45	1	1			
MEMORIAL	614	20	50	2	2			
OAKDALE	646	22	104	2	2			
ROSE	592	19	180	2	2			
WASHINGTON	496	19	7	2	1	1		1
HIGHLAND	705	25	293	3	2	1		1
PORTAGE	409	19	30	2	2			
U.L.LIGHT	795	35	86	4	4			
B H S	967	42	610	5	5			
SPECIAL	34		27					
TOTALS	6389	266	1583	29	26	2	1	3

A-V FILM LIBRARY

For individual discussions, Mr. McQuay finds it convenient to use handouts duplicating information on the transparencies.

materials & equipment

NEW IN FILM FROM . . .

FILM ASSOCIATES OF CALIFORNIA, 10521 Santa Monica Blvd., Los Angeles 25.

One of the newer names to appear on the audio-visual scene is that of Paul Burnford of Film Associates, who has been doing an unusually large amount of fine work. His area of specialization is for the present science; however, he has produced several excellent films in other fields. While most of his materials are planned for the upper elementary grades, high-school science classes will find his films highly informative. Recommended for consideration at this time are:

Animal Friends (400-ft, b-w and color). A kindergarten - first grade discussion film that introduces children to Shep and a kitten who meet a gopher, a toad, a tortoise, an owl, and a rabibt. A strange dachshund is chased away by Shep. $50 and $100.

Farm Babies (400-ft, b-w and color) is also designed for the younger set. The film introduces and names familiar animals and their offspring. Excellent sound effects of mother and babies add to the realism and interest of this film. $50 and $100.

Fish Are Interesting (400-ft, b-w and color). This elementary science film will also appeal to older students and many adults. It identifies the various fresh and salt water fish and comments on their variations in color and appearance. The characteristics of the major types with and without gills, the soft and spiny rayed and other oddities are reviewed. $50 and $100.

Earthquakes and Volcanoes (500-ft, b-w and color). By combining excellent shots of California earthquakes and volcanic eruptions in Hawaii with clever animated drawings, this film gives a vivid interpretation of the instability of the earth's crust. The effects of faulting and erosion are explained in detail. A graphic and highly exciting adventure in learning. $50 and $125.

Prehistoric Animals of the Tar Pits (500-ft, b-w and color). Through photos and diagrams we see the structure of the Rancho La Brea Tar Pits and learn how they trapped animals that lived 30,000 to 40,000 years ago. Again we meet the giant sloth, the saber-toothed tiger, and other specimens that have been preserved in nature's "bone bank" of the past. Well shot and edited. $62.50 and $125.

Life in the Ocean (600-ft, b-w and color) shows the different types of sea life at various levels. From the tide waters the camera moves to the deeper waters where the fishes live. Excellent shots of the structure of the diatoms give added interest to the film. Many of the larger fish were filmed at Marineland, California. A well-designed film for elementary science and nature study. $75 and $100.

Rocks and Minerals (400-ft, b-w and color) helps the beginning rock hound identify the three major classifications of rocks and explains effectively their origins. The mineral content of rocks is discussed and analyzed. Differences in weight, color, and texture are also noted. $50 and $100.

Reptiles Are Interesting (400-ft, b-w and color) identifies and describes the characteristics of the reptiles, crocodiles, turtles, lizards, snakes and tuatara. The habits and habitat of each type is discussed, with emphasis on the general beneficial nature of snakes. Photographed with cooperation of the San Diego Zoo. Excellent narration. $50 and $100.

FRITH FILMS, 1816 N. Highland Ave., Hollywood 28:

The Littlest Puppy Grows Up (400-ft, color) is another of Miss Frith's delightful animal adventures always so enjoyable for the younger set. Doug helps Mother Mac raise her puppy and demonstrates the care that must be given to young animals. Between training lessons and distemper shots the dog has fun playing, chewing things up, meeting a turtle, and getting a bath. Children and dog lovers will like this film.

Teen-Age Farm Hand (400-ft, color) visits a small diversified farm. Ken Maple, a teen-ager, tends his horse, cares for the chickens and ducks, demonstrates the use of fertilizer, helps on the hay baler, harnesses the horses to the hay rake, feeds the pigs, collects the eggs, and helps with the milking. This full day is climaxed with the introduction of a newborn calf. According to this film, teen-agers have a long and busy day on a farm. $90.

ENCYCLOPAEDIA BRITANNICA FILMS, 1150 Wilmette Ave., Wilmette, Ill.:

Union of South Africa—Its Land and Its People (17-min, b-w and color). An excellent portrayal of the native Bantu in his normal village and family environment, and the various pressures that cause him to trek to the cities and the mines to earn a living. It contrasts his simple former life with that in the native sections and mine compounds. Also gives insight into the life of the white farmer of early Boer descent. South Africa's history is reviewed and its industries and culture is examined in an unbiased manner.

American Indians of Today (16-min, b-w and color). A visit to the Apache tribe on the San Carlos Indian Reservation shows the mixture of primitive customs with modern innovations. The importance of tribal vs. private ownership is explained.

The role of the tribal council and the Indian Agent is observed, and the ways in which the Indians live and make a living is spotlighted. Other Indian tribes—Sioux, Senecas, and Seminoles are given a similar analysis. Of interest to those studying social problems and the American Indian. $75 and $150.

How to Make a Starch Painting (500-ft, b-w and color) shows the four basic steps involved in this process. The viewer is introduced to the materials needed, special effects that can be employed, uses for the designs produced, and the effects resulting from use of multiple colors. Teachers of all grades and elementary children will respond positively to this "how-to do it film." $62.50 and $125.

How to Make A Simple Loom and Weave (600-ft, b-w and color). Teachers and children will be fascinated with the step-by-step explanation of how looms can be constructed and operated. The film is packed with pointers that add to the success of the weaver. Examples of the techniques used will fill the prospective teacher or child artisan with imaginative and exciting ideas. Clubs, teenagers, and teachers will like this film. $75 and $150.

ROBERT CHURCHILL PRODUCTIONS, 5620 Hollywood Blvd., Hollywood 28:

Berber Country (650-ft, b-w). Although relatively close to world centers, the land of the Berbers is difficult to reach and even more difficult to know. This film is one of the few that, after surveying the general terrain and examining the extremes of climate, is able to get an intimate look at Berber village homes, the role of women in their society, their craftsmanship, and their pastoral behavior. Up-to-date photos show to some degree the conflicting influences of religion, historical background, and the occupation of the French. Students wishing good background information for this world news center will want to see this film. Price on request.

PAT DOWLING PICTURES, 1056 South Robertson Blvd., Los Angeles 35:

Life in Morocco (400-ft, color) focuses attention on native life as found in the cities and in rural areas. In the former one sees the laborers, craftsmen, and shopkeepers. The farm scenes reveal a combination of traditional handcrafts intermingled with modern machines and technology. The public market, pottery makers, and camel auction add color. $100.

Earthworms (400-ft, color) explains how these creatures improve the soil and help the growth of plants. The science student will find the excellent diagrams and microphotographs particularly useful in understanding the earthworm's physical structure and digestive system. Intermediate grades and up. $100.

Drilling for Oil (800-ft, color) traces the various geological formations in which oil may be found. Few films give a better step-by-step account of how wells are drilled and how drilling equipment is operated. Excellent schematics and clear narration makes it possible for even the layman to understand each basic operation. Both science and social studies classes from grade 5 upward can learn much from this production. $200.

MCGRAW-HILL TEXTFILMS, 330 W. 42nd St., New York 36.

Suez (600-ft, color). With world attention focused on this nerve center of trade, teachers and students will find this film an excellent overview. It reviews the history of the Canal's development from early Egyptian times to the work of de Lesseps. It explains the formation of convoys, work of the pilots, the routes followed, and canal maintenance. $180.

The True Story of the Civil War (33 min, 16mm, b-w, $150), winner of the Academy Award for the best short documentary film, uses only the primary source materials—Matthew Brady's original photographs and newspaper cartoons and headlines of the period—to document the Civil War. Narrated by Raymond Massey, with a musical score based on melodic and folk songs of the times, the film presents with dramatic impact the great struggle of the 1860's.

JOHNSON HUNT PRODUCTIONS, 6509 De Longpre Ave., Hollywood 28, Calif.:

Addition and Subtraction (400-ft, b-w or color) has a higher interest level than most films that have approached this problem. Clever use of

story situations combined with simple three-dimensional objects put over effectively the concepts in "increase" and "reduction." Signs are named and narration explains well what each process is and means. $50 and $100.

TV SCIENCE SERIES

The Strange Case of the Cosmic Rays, the third television program in the Bell System Science Series, was seen October 25 over a national TV network in sparkling and skillful merging of entertainment and scientific information. Dr. Research (Frank Baxter) and Fiction Writer (Richard Carlson) tell the compelling story of the chain of scientific investigations which led to the identification of one of nature's most baffling mysteries — cosmic rays. Produced and directed by Frank Capra as were the first two in this series, *Our Mr. Sun* and *Hemo, the Magnificent*, *The Strange Case of the Cosmic Rays* employs three Bill Baird puppet characterizations of famous detective story writers of another era — Dickens, Poe, and Dostoevski.

It is for these three puppets that the fabulous and amazing story is unfolded, demonstrating how billions of invisible atomic meteors from outer space bombard our earth, how they come with such force and tremendous speed that air molecules are shattered, how we are showered with these invisible particles day and night, how they can pass through us without our feeling them, and how the study of cosmic rays has been basic to our understanding of nuclear physics and atomic energy. This enlightening one-hour program has been produced on color film and will soon be available to schools and other groups, thus extending its usefulness long after its first brief hour on the air. A unique and valuable contribution to science education and to audio-visual programs throughout the nation.

You're looking at *11 reasons why RCA Audio-Visual*

1 **Brightest pictures in the business.** Junior and Senior models now designed for 1200-watt lamps giving 20% brighter pictures without danger of heat-damaged film. Porto-Arc projector, for large auditoriums, produces extra brilliant large-screen pictures.

2 **New nylon and synthetic-sapphire pressure guides** protect film at all critical points in film path.

3 **Hushed operation** makes every showing a pleasure. Operating hum doesn't steal attention from the screen.

4 RCA Projectors are simplest to thread. Direct-line film path makes it easy for anyone to thread in 30 seconds.

5 Built-in lubrication means no more oiling cares. Permanently lubricated sintered metal parts are "Life-Tested" to assure long life without adding a drop of oil.

6 New scuff-resistant surf-green finish holds up longer. Look for it. It identifies the new "Life-Tested" RCA Projector line.

**Rigid endurance standards have been set for RCA "LIFE-TESTED" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "LIFE-TESTED" at RCA means better, more reliable performance from RCA projectors.*

(*left to right*) Porto-Arc Projector, Junior Projector, Senior Projector. (*top shelf*) High Fidelity Record Player, High Fidelity Tape Recorder. (*bottom shelf*) Portable Record Player, Educational Record Collection

Products excel in sight and sound

7 New "Scholastic" Audio-Aids are ruggedly built for school use. Metal reinforced corners, reinforced speaker grill, scuff resistant case make them perfect for classrooms.

8 Fabulous "Tri-Coustic" speaker systems deliver excellent high fidelity sound over wide frequency range. Hear one soon . . . it's exciting!

9 Guarded tone arms, permanent "45" spindles, and easily replaceable cartridges make "Scholastic" players convenient to use.

10 Very simple controls make it easy for teachers or pupils to operate "Scholastic" instruments.

11 RCA Educational Record Collection is educator-selected, educator-approved. ***Special record bonus offer with purchase of "Scholastic" players. Ask your dealer.***

For new experiences in sight and sound . . . see your RCA Audio-Visual Dealer. He's in the Classified Directory under "Motion Picture Equipment and Supplies." Or, for descriptive literature, write the address below.

RCA Tmk(s) ®

RADIO CORPORATION of AMERICA

AUDIO-VISUAL PRODUCTS

CAMDEN 2, NEW JERSEY

looking at

new literature

RECENTLY published by NEA's Educational Policies Commission, *Professional Organizations in American Education* outlines some of the characteristics of voluntary professional organizations within American education. Neither a history nor catalog of educational organizations, the 65-page booklet gives a brief and introductory interpretation of their role and meaning. It indicates certain organizational functions and issues which educators should ponder and suggests basic criteria for organizational activities which should be considered by all members and prospective members of professional education. The price is $1.

Another recent EPC publication, *Higher Education in a Decade of Decision*, comments broadly on the use of audio-visual aids, saying that technical aids to instruction should be used more frequently than they are. After summarizing the uses of the simpler aids and of radio and TV, the commentary continues:

> Full use of these aids is dependent only in part on the skill of an individual instructor. Their consistent and effective use requires suitable plant installations, mobility of equipment, and accumulation of films and recordings on an extensive scale. These requirements need to be considered in the expansion of college plants and in the designing of new buildings. It seems likely that the newer visual aids and tape-recording devices will ultimately influence campus facilities for learning just as the printing of books influenced the rise of libraries. A part of the induction of faculty members into teaching is the task of acquainting them with these newer teaching tools.

EPC is currently working on a publication entitled *Mass Communication and Education* to be published this spring. Several DAVI members were called upon during the past year for consultative services relative to this effort.

A. W. VanderMeer, associate dean of the school of education at Pennsylvania State University, discusses the findings of research and their effects on the use of audio-visual materials in the *International Journal of Religious Education* for November 1957. The entire issue is devoted to audio-visual materials in church work.

Among other periodicals of interest (new and not so new) are:

"Instructional Materials." *Education* 77:259-322, January 1957. (Entire issue).

Guy Wagner, guest editor, introduces a comprehensive treatment of the problem of instructional materials by comparing the modern teacher with that idol of speechmakers, Dr. Hopkins whose mythical 19th-century school was "a tent in the woods" devoid of apparatus for education. Mr. Wagner states: "The fact is, that the greater the teacher, the more likely he is to search out and use the best available tools of his profession." The wealth of data in this periodical will make rewarding reading for the teacher interested in a wide variety of these tools.

James Finn, University of Southern California, points up the subject of educational efficiency by developing six guideposts for the improvement of the instructional materials program. Mr. Finn emphasizes the need for supplying teachers with sufficient quantities of ready-made tools to meet their needs and minimizes the use of time-consuming teacher-made tools.

In a series of articles, experienced teachers and other educators present helpful ideas in the utilization of resources beginning with the dictionary and concluding with graphic aids. Recordings, maps, encyclopedias, opaque projection and instructional games are each the subject of an interesting, practical exposition.

Relating the problems of the supply of instructional materials to administration and supervision, three sections of the periodical discuss techniques of distribution. Linda Smith of the Betts Reading Clinic summarizes trends in library procedures affecting the total instructional aids activity.

In a treatment of the question, "Why an Instructional Materials Center in Each School?" Amo De Bernardis, Portland, Oregon, clarifies these points: how to get started, what to keep, finding space, operating the center, and what services can teachers expect?

T. Q. Srygley, formerly director of the division of instruction of the Florida State Department of Education, concludes with tabulated criteria and procedures to be employed in the selection of instructional materials and equipment.

"The Opaque Projector and the Social Studies," by Norris M. Sanders. *Social Education* 21: 113-14, March, 1957.

Since the suggestions for the use of the opaque projector in the social studies classroom are given here by a teacher of that subject, recommendations are more likely to be accepted by other teachers. The article summarizes potentialities, general directions, and precautions which should be taken in the operation of equipment and preparation of materials.

"Give Your Students the Air," by Elmer H. Wagner. *School Activities* 29: 81-83, November, 1957.

"The school broadcasting station can be realistic — the center of a school's most interesting, really popular, vastly important extracurricular activities." With this enthusiastic introduction, the author, who is audio-visual director of a Missouri high school, shows how a school can get started using radio and the many ways in which it can be integrated in the curriculum. Practical suggestions utilize in every possible way student talent and assistance.

Guides and Catalogs

Films in the Animal Sciences. Audio-Visual Center, State College of Washington, Pullman, Wash. 1957. 56 pp.

Lists films and filmstrips on animal

sciences in the film library of the State College of Washington. Available to educators and farm groups in the 11 western states in which these films are distributed. It describes each film and indicates how it can be used and by whom.

Audio-Visual Materials for Physical Education. Prepared by the Audio-Visual Materials Committee, John A. Friedrich, Chairman. American Association for Health, Physical Education and Recreation, 1201 - 16th St., N.W., Washington, D. C. 1957. 68 pp. $1.50.

This is a publication on which Charles Norford and several other DAVI members worked closely with AAHPER, acting as consultants on content and providing pictures and art work.

An introduction on the role, scope, and use of audio-visual materials in physical education, with sections on demonstrations and selection of materials, is followed by two major parts. The first, on projected materials, deals with motion pictures and their use, the use of loopfilms, and methods of evaluating physical education films. A section on projection of still pictures shows the utilization of opaque projector, pointer and picture file, of overhead transparency projector, and other still media. There is a short section on photostats and reproductions.

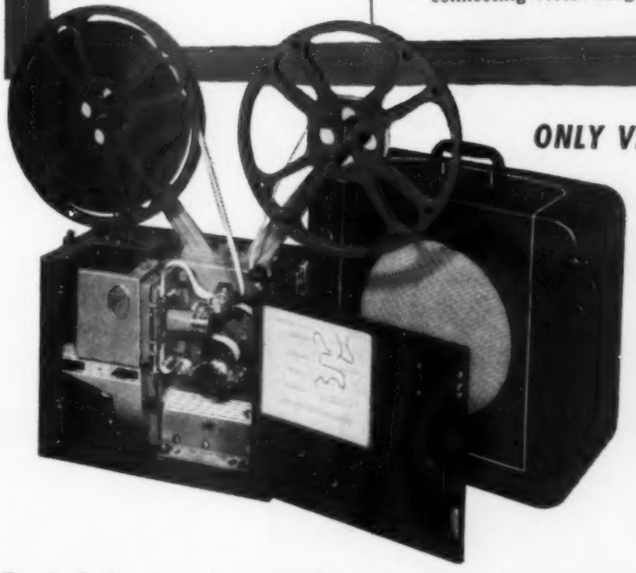
The second part deals with non-projected materials (diagrams, drawings, flashcards) and with representations and displays. A final chapter describes such audio-visual materials and techniques as mirrors, field trips, television, dramatic participation. A comprehensive annotated bibliography is followed by a sample form for evaluation of films.

The International Rehabilitation Film Library. International Society for the Welfare of Cripples, 701 First Ave., New York 17. 1957. 22 pp. $1.

The library's purpose is to promote international exchange of filmstrips and 16 mm scientific films featuring aspects of physical rehabilitation.

CHECK THESE 10 POINTS IN SELECTING 16mm SOUND PROJECTORS

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	☐ Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	☐ Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	☐ In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	☐ Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	☐ Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	☐ No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	☐ Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	☐ Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	☐ Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	☐ Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.



ONLY VICTOR HAS ALL

VICTOR ASSEMBLY 10
Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker shown.

Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—sound and silent speeds—still picture—reverse projection—power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. That is why Victor 16 mm sound motion projectors long have been the choice of audio-visual experts in 73 countries.

VICTOR ANIMATOGRAPH CORPORATION • EST. 1910
A DIVISION OF KALART
Producers of precision photographic equipment
PLAINVILLE, CONNECTICUT

KODAK MAKES AUDIO-VISUAL NEWS

ANNOUNCING A NEW KODAK PAGEANT SOUND PROJECTOR AT A NEW LOW PRICE

The new Kodak Pageant Sound Projector, Model AV-085, rolls prices back to 1955-56 levels. It lists for just $439!* At the same time, it has all the essentials for good 16mm sound projection. The AV-085 is a true Pageant.

As with all Pageant Projectors, you *never* oil the AV-085: it's permanently lubricated for you at the factory. As with all Pageants, it is easy to operate, sets up in a jiffy with folding reel arms, attached belts, and simplified film path. And it has Kodak's exclusive Super-40 Shutter for added screen brilliance.

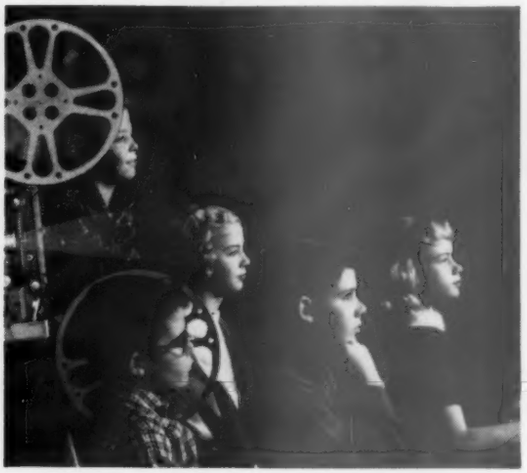
New features, too—There's a powerful, sensitive new amplifier, designed around *printed circuits*, to make it more compact, rugged, easy to service. It delivers its full rated *8 watts*. For better listening, the speaker is housed in a *baffled* enclosure which assures good response over its entire frequency range. The speaker itself is an 11-inch oval—shaped that way to make it compact—and designed to give you the same effective cone area as a conventional 8-inch round type.

The Model AV-085 has a new type of pull-down claw that's virtually wearproof, made of hard tungsten carbide. You'll have no problems with municipal electrical codes either—a new 3-wire cord provides for grounding, adapts to ungrounded outlets, too.

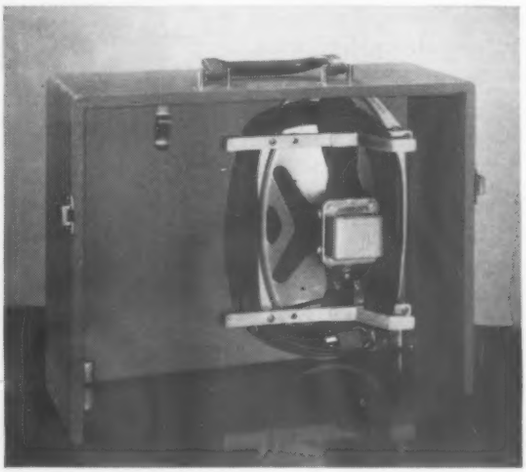
Ask your Kodak Audio-Visual dealer to demonstrate the new AV-085 Pageant. Or write for Bulletin V3-22 for full details. No obligation, of course.

**List price, subject to change without notice.*

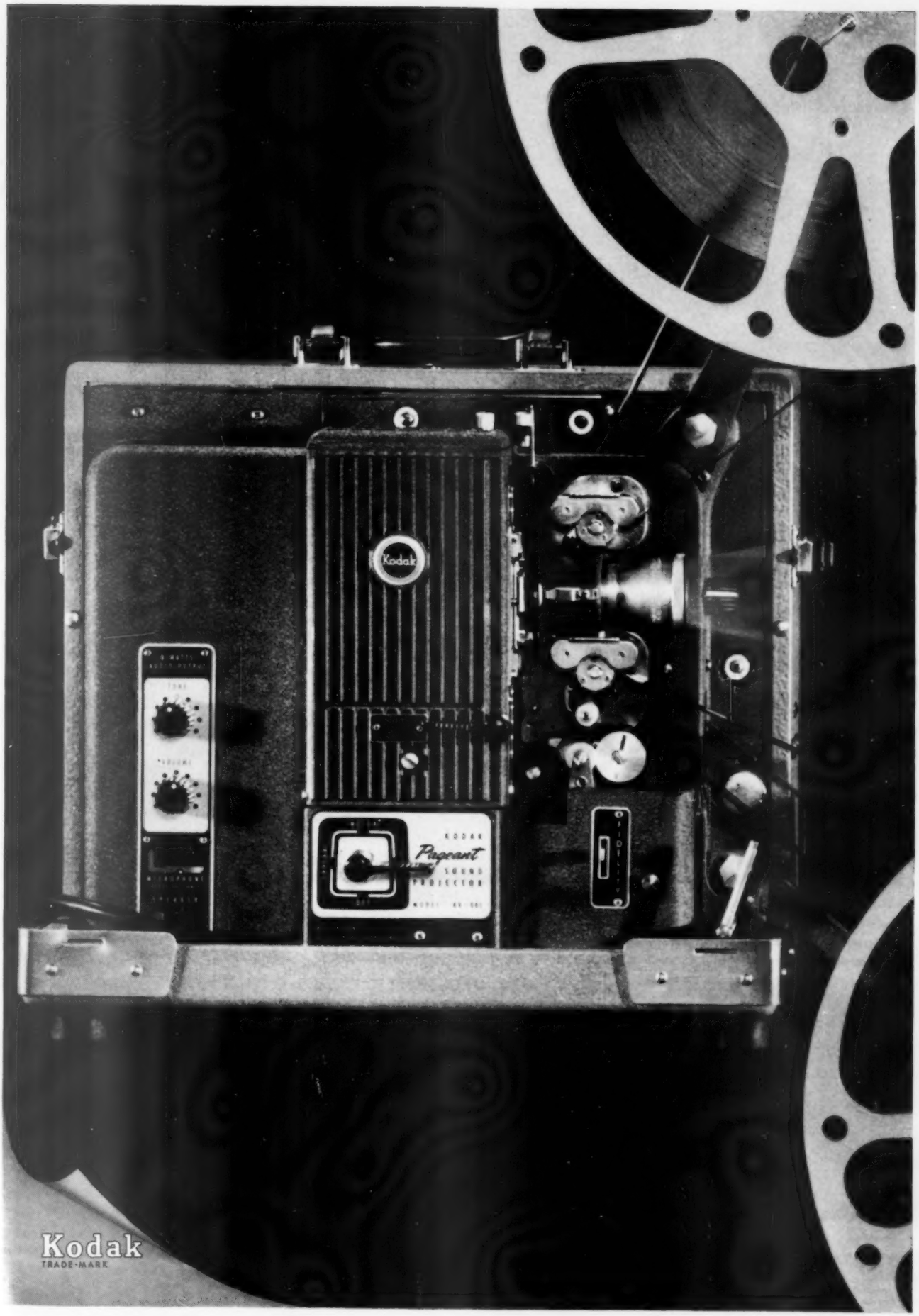
EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.



New low-cost Pageant Model AV-085 comes with economical 750-watt lamp, exclusive Kodak Super-40 Shutter for brilliant pictures on the screen.



Resonant, natural sound comes from new 11-inch oval speaker in baffled enclosure. Oval shape lends rigidity, makes case more compact.


Kodak
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convention readiness

preening

CONVENTION PLANNERS, speakers, and session leaders certainly carry heavy responsibility for convention successes or failures. Too often, however, the responsibility of you, the convention-goer, is overlooked. *You, too, play an important role* in translating convention goals and purposes into positive thinking and action.

Why do you go to conventions?

How much do you participate in convention activities and discussions?

How carefully do you prepare for your roles of leadership and participation?

How long has it been since you put into practice an idea you got from a convention or shared convention ideas with your colleagues at home?

More specifically, what do you expect to get out of the April DAVI Convention and how do you expect to go about it?

What you get out of any experience depends on the quality of the experience and also on what you put into it — both in preparation and during the experience.

In this and previous issues of AUDIO-VISUAL INSTRUCTION, "convention readiness" materials have been printed to stimulate your thinking. Perhaps we should pause for a moment to think about our roles *during* convention. What kind of a convention participant are you?

Do you feel a kinship with any of these birds?

THE FLUCATCHER'S robust appearance is somewhat deceptive. He is frequently felled by flu or Virus X when asked to serve as a recorder, make a speech, or meet a deadline.

THE SWISH can be recognized by his swift, darting flight pattern. He never stays at one meeting past introduction of participants. Covers the exhibit hall easily in 15 minutes.

THE SQUELCH comes from a long line of Squelches who consider it a sign of professional weakness to believe in progress. He is frequently heard calling, "It won't work!"

"Oh let's just sit here in the hall; the meeting won't start on time anyway," is the SQUAT's characteristic call.

THE SHUTTLE is frustrated by his inability to attend five meetings at the same time. This accounts for the erratic flight pattern.

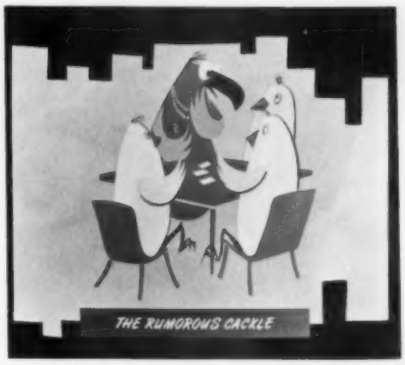
THE LACKLUSTER is lively at night, usually retiring about 3 a.m., but dull and listless in the mornings.

for Convention

EDITORIAL | *Anna L. Hyer*

THE PHRASEFLINGER loves three-syllable words and often inflicts them on defenseless audiences. Never visualizes a presentation.

THE BUCKPASSER blames all shortcomings on the convention staff including the missing projector he forgot to order.



THE CACKLE frequents hallways, suites, and bars. The most important part of the convention is social contacts.

YOU, your school, or your university make a considerable financial investment in any convention you attend. I would not hazard a guess as to the cost of the 1958 DAVI Convention if we were to include such items as travel and expenses of those who attend, cost of exhibitors, the value of time spent by the convention participants and the planning staff.

It was estimated that the over-all cost of the 1956 AASA convention exceeded $5 million. I rather imagine that if the per-minute per-person cost of any convention could be calculated it would prove higher than that of any other learning experience.

In view of the amount of money spent on conventions each year, you would think that considerable research would have been done on planning, conducting, and evaluating. Such is not the case. Although many meetings seem to be acceptable in quality and well attended, they frequently do not measure up to known standards for good learning situations.

The steps in planning the convention are probably the same as those in planning any other educational experience, although the manner of application and the problems involved are much more complicated.

For example, it is difficult to determine and delimit convention purposes; to guide the conference planning (usually via mail); to provide, in advance, motivation and audience "set"; and to provide opportunities for involvement and follow-up activities. Some of these tasks, or portions of them, can be done by convention leaders, but some must be done by the convention participants.

People who attend conferences and conventions rather regularly are, it seems to me, a little different from those who don't. This difference may, of course, be in no way related to their convention experience but I believe it is in part.

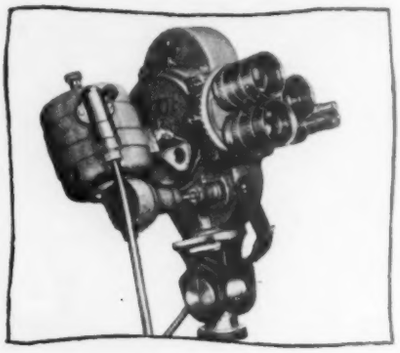
If I recall my anthropology correctly, the cultural areas showing the greatest progress lie not in the center of a culture but in the fringe areas where one culture meets another — where challenges to one's own culture are met and where different approaches to common problems can be seen. I like to think that this is the unique contribution of conferences and conventions to the "educational culture."

Conventions are sort of smörgasbord experiences. Whether you end up hungry, with a balanced diet, or with mental indigestion is largely up to you.

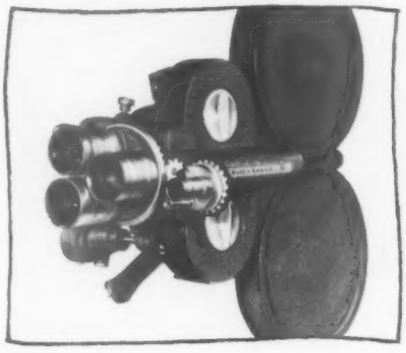
Cartoons through the courtesy of the National School Public Relations Association. From their 18-frame color filmstrip *School Birds*.

New ideas in teaching and training tools

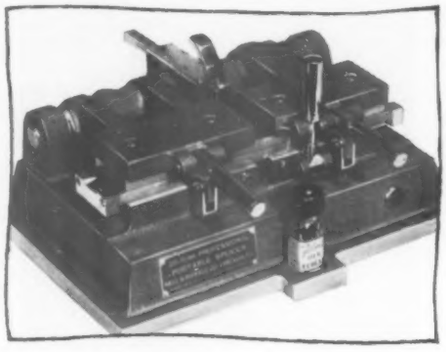
...crafted by Bell & Howell, the recognized leader in audio-visual equipment. New Electric Eye Cameras...Time and Motion Cameras...advanced Slide and Movie Projectors...new high fidelity Tape Recorders...all with Bell & Howell's famed engineering quality. Every one is sold and serviced by the nation's most experienced A-V Dealers. Shop right here!



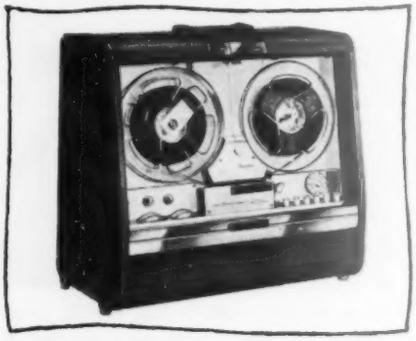
Seven Speed Triple Turret—all-purpose 16mm camera calibrated for motion analysis. **70TMR.**



Motor Driven Triple Turret—over 15 minutes continuous filming, 400′ magazine, electric motor. 16mm. **70HR.**



Professional Hot Splicer—portable electric model. Cuts film handling costs. Makes fast, permanent splices. **198.**

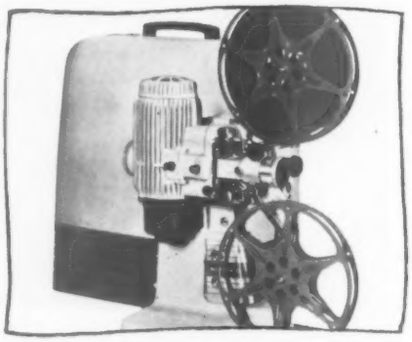


Professional Type Recorder—upright tape recorder with push-button controls, 10" speaker. **730G1.**

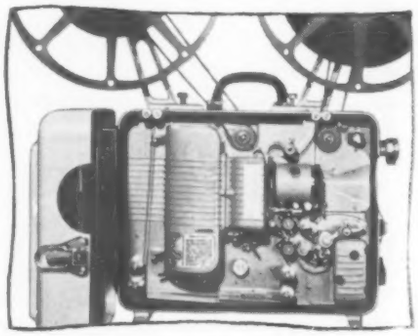
4-Speaker Tape Recorder—high fidelity for music appreciation. Unique sound system, simple operation. **300L.**

Deluxe Portable Tape Recorder—superior 2-speaker model, versatile and compact, newest control features. **775.**

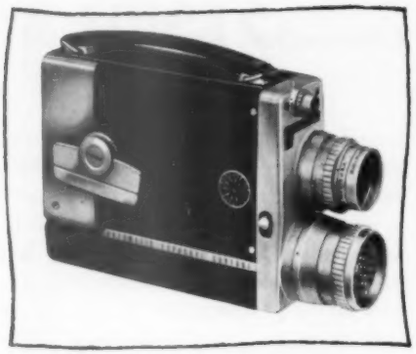
Magnetic Recording Projector—allows you to record sound on 16mm film—shows sound or silent film. **302.**



Variable Speed Silent Projector—16mm silent projector adaptable for film analysis. 400′ capacity. **273.**

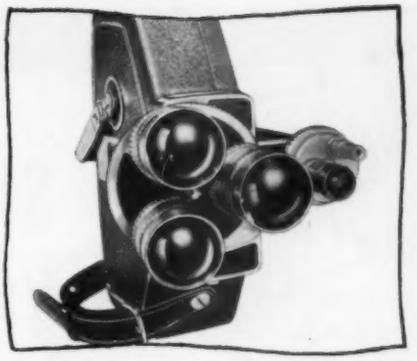


Heavy Duty Sound Projector—meets all projection situations, conference rooms to auditoriums. 16mm. **614CB**

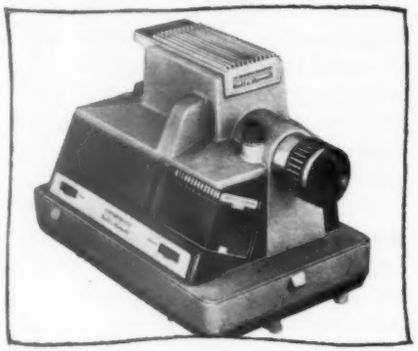


Magazine Load Electric Eye Camera —automation in filming; the lens sets itself *automatically*. 16mm. **200EE.**

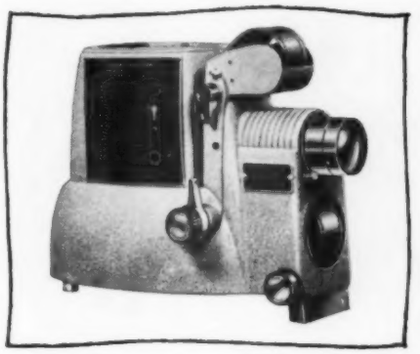
Spool Load Electric Eye Camera —automatic exposure control. Lets everyone shoot expertly. **240EE.**



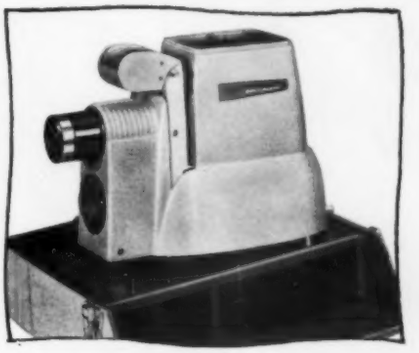
Triple Turret Movie Camera—highly versatile 16mm with multiple lenses for instant change of perspective. **240TA.**



Automatic Slide Projector—Changes slides automatically or by remote control. Easiest to use. **Robomatic.**

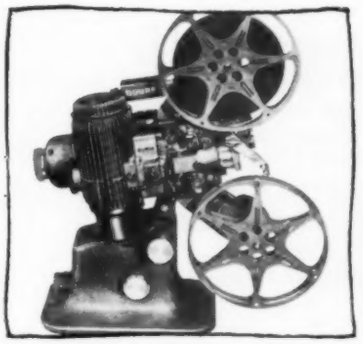


Filmstrip and Slide Projector—shows single and double frame strips and 2x2 slides. Unusually bright image. **724G1.**

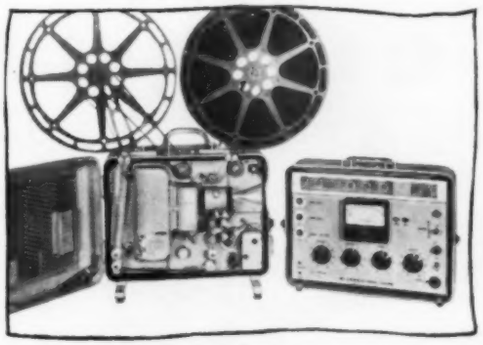


Brilliant Multipurpose Projector —same versatility as 724G, with extra brilliant 750 watt illumination. **724A.**

Portable 2-Speaker Tape Recorder —excellent fidelity, stretches your A-V budget without loss of quality. **770.**



Time and Motion Projector—lets you analyze action by slowing or stopping film. **173BD.**



Professional Magnetic Recording— highly versatile 16mm projector; meets "Joint Army-Navy" specifications. **614 CBRM.**

Most popular sound projector—due to outstanding sound and pictures, proven dependability. 16mm. **385CR.**

For full descriptions and prices, call your Bell & Howell AV dealer, or write Bell & Howell, 7189 McCormick Rd., Chicago, Ill.

Bell & Howell

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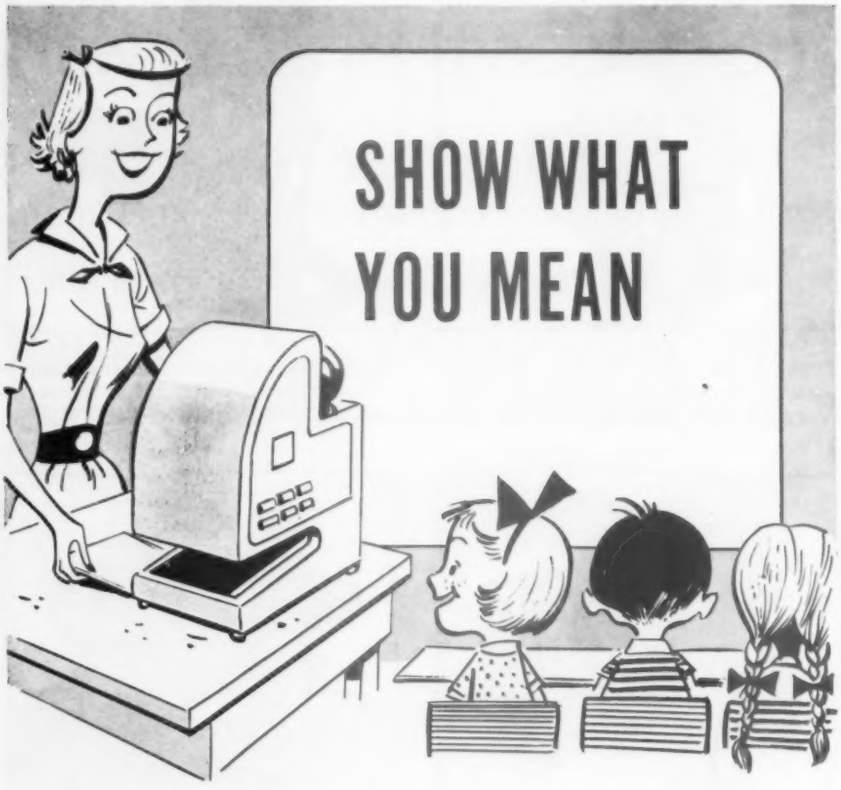

. . . in brilliant detail

with the AO SPENCER OPAQUE PROJECTOR

SHARPEST IMAGE

Coated objective optics cut internal glare and reflection. With the exclusive all-glass reflecting system, this guarantees a sharp, crisp image on the entire screen...*edge to edge... corner to corner.*

1,000 WATT INTENSITY

High-powered illumination shows a clear, detailed picture in a semi-darkened room, or even a normally lighted room with shades up.

SO EASY

Teaching and learning are much easier with this unique projector.

You just flip a switch to project a big, bright picture of your teaching materials exactly the way you want to show them.

STURDY, PORTABLE

The projector is built of rugged, lightweight, lifetime aluminum. Carry it anywhere.

READ BROCHURE

Just clip and mail the coupon below

American Optical Company

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Dept. C 247
Please send me AO Spencer Projector Brochure #SB3500

Name_____

Address_____

City_____ Zone____ State_____

Convention Audio-Visuals

(Continued from page 71)

something about it. And she doesn't wait until program time to do it. An amazingly efficient dragnet can be set in motion fast, if the need is apparent soon enough. Having one person to whom all materials go averts 90 percent of the problem.

These three points—planning, programming, and presentation will serve as a flexible yet strong skeleton for any kind of convention audio-visualizing.

There is, however, one other point of importance which has to do with the trend to flexible general programs where much of the content and planning takes form after the delegates have assembled. This requires facilities for local production whereby materials can be prepared as topics shape up in the convention sessions. Last-minute slides can be made via the Polaroid process, films spliced, tapes made and edited, and signs lettered via stick-on alphabets. A visualized report of the convention itself can be prepared for one of the last sessions.

Don't overlook, either, those AV accessories that add zest to the convention atmosphere — the magnetic board for notes and "find me in the lounge" messages; the repetitive film or slide projector in the public area that lets everyone know what is going on; and the tape message-repeater to welcome delegates, issue instructions during registration, and to bid delegates a cheery "Goodbye—See you next year."

DAVI Representations

DAVI sent representatives to each of several regional conferences conducted in January by the Commission on Teacher Education and Professional Standards. Among them were Walter J. Mars, Margaret Johnson, Paul J. Ritter, Samuel Madden, Robert deKieffer, William R. Fulton, A. K. Trenholme, Herbert Hite, Ward E. Ankrum, Ernest Tiemann, Robert W. Kilbourn, and Hazel I. Gibbony. William Fulton, Paul R. Wendt, and Frederick A. White represented DAVI at the Annual Conference of Colleges for Teacher Education in Chicago February 21-22.

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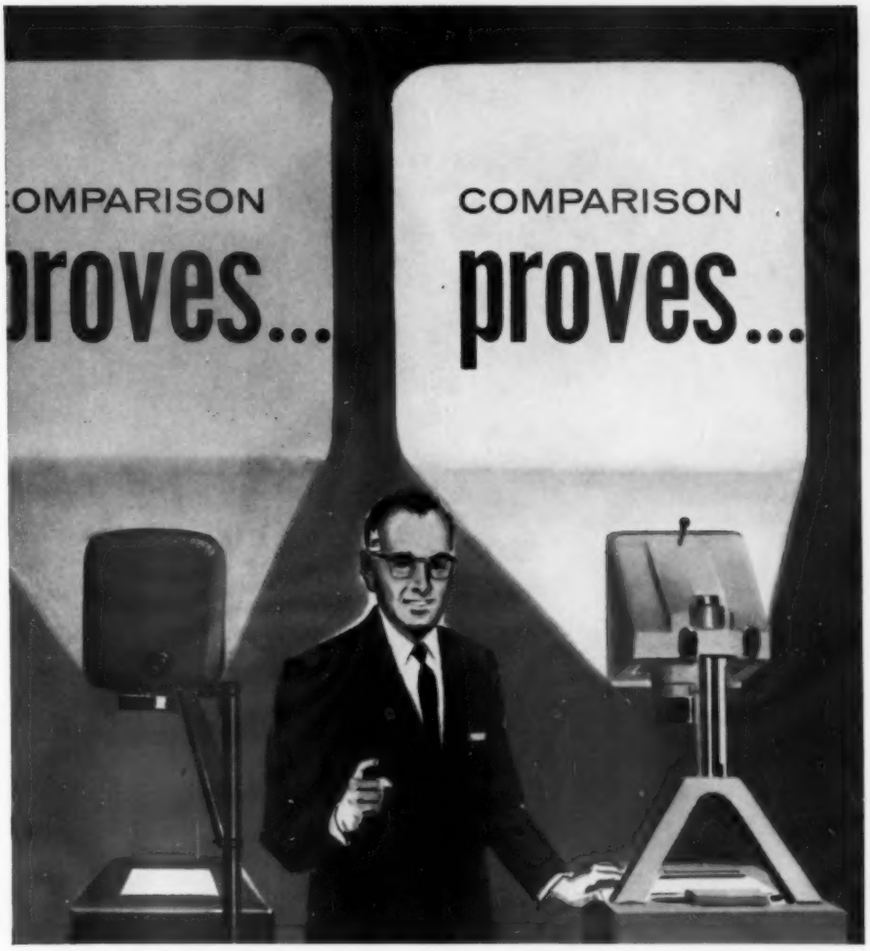

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